VISIT…

CHARLES DOWD

Jazz, Rock & Latin SOURCEBOOK

CD INCLUDED

100 Grooves For DRUMS & BASS

Bass Lines Edited By
FORREST MOYER

THE JAZZ, ROCK & LATIN SOURCEBOOK
100 GROOVES FOR DRUMS & BASS

By
CHARLES DOWD

Drums and Bass patterns for playing ROCK, LATIN and JAZZ *time grooves*, with videocassette and CD. Styles include Rock, Funk, Soul, Fusion, Rhythm & Blues, Pop, Latin, Salsa, Brazilian, Afro-Cuban, Reggae, World-Beat, Jazz, Bebop. Swing, Shuffle, Blues and Country.

Bass Lines for electric and acoustic bass edited and performed by
FORREST MOYER

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"The material in this book is derived from the video tape entitled The Jazz, Rock and Latin Sourcebook, 100 Grooves For Drums and Bass featuring Charles Dowd and Forrest Moyer available from CPP Media, a division of Warner Bros. Publications Inc., 15800 N.W. 48th Avenue, Miami, FL33014

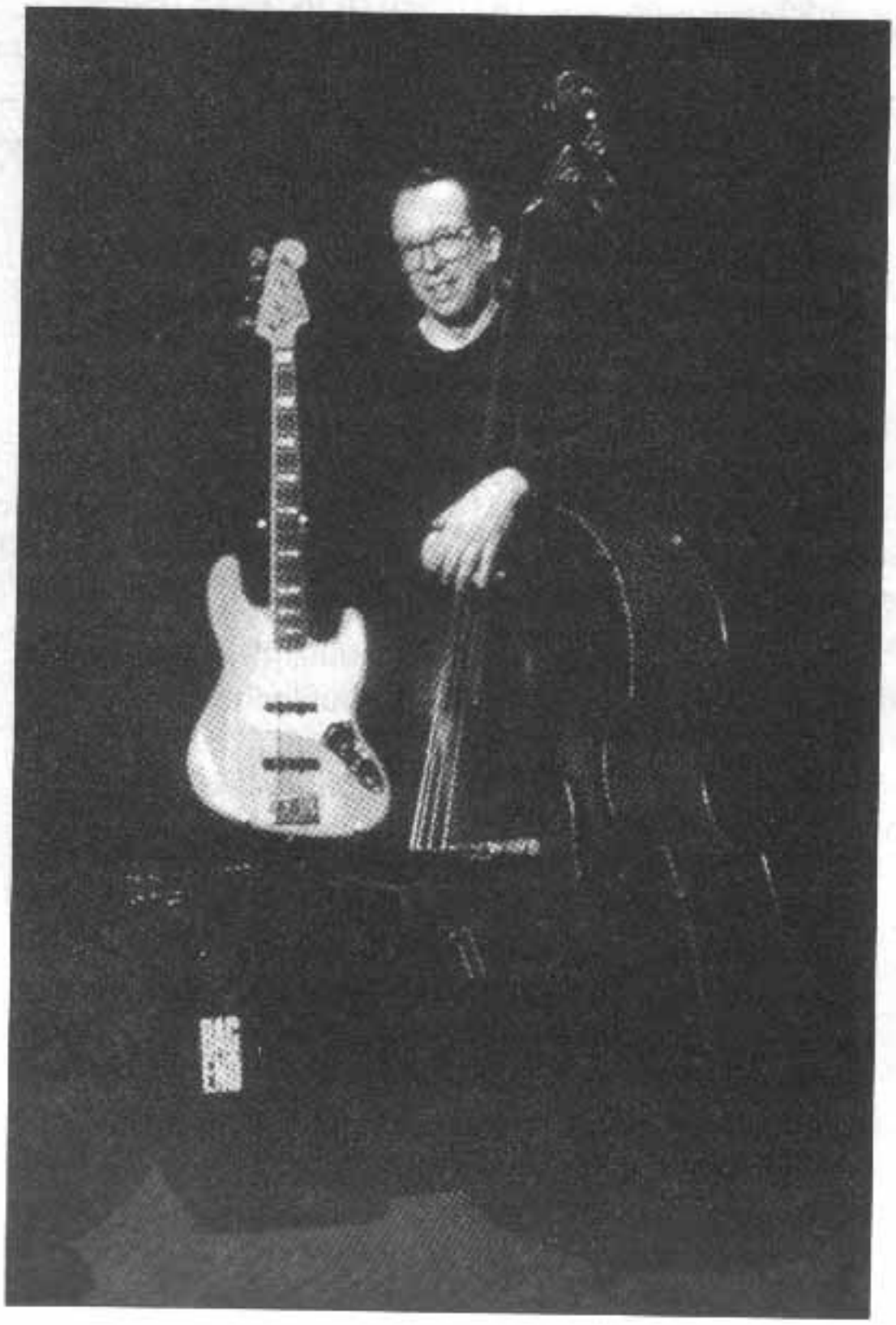
ABOUT THE VIDEO (VH0269)
The video brings the book and CD to life by demonstrating each pattern in a natural performance setting showing the student how the basic time groove serves as the core for individual interpretation.

About The Author

CHARLES DOWD is a versatile musician. ***The New York Times*** calls his playing "Virtuosic!"; the *San Francisco Chronicle* calls his drumming "Sparkling!" and *Downbeat Magazine* notes his "alive and precise drum work!" Charles has played drums with Bobby Hutcherson, Bobby Shew, Don Ellis, David Friedman, Cory Lerios (Pablo Cruise), Leroy Vinegar, Gene Bertoncini, David Friesen, Oscar Williams, Marvin Hamlisch, Skitch Henderson, Bob Hope and many others. Dowd's creative percussion work includes credits with Anthony Braxton, Andrew Hill, Vinnie Golia, John Cage, Aaron Copland, Hans Werner Henze, Paul Winter and Keith Jarrett. ASCAP award winning conductor Dennis Russell Davies calls Charles Dowd "one of the finest in the USA." Dowd can be heard and seen on the video *CHARLES DOWD: The Jazz, Rock & Latin Sourcebook, 100 Grooves for Drums & Bass.*. He has recorded for Black Saint/Soul Note (Italy), Musicmasters, Hanssler (Germany), KM Records (Los Angeles), CPP Media and had performances on radio broadcasts worldwide. Dowd is an Avedis Zildjian and Ludwig/Musser (Selmer) artist and has performed throughout the USA as well as in Canada and Germany. Dowd performs quite frequently at the Hult Center for the Performing Arts in Oregon. He is Music Director of The Oregon Percussion Ensemble which is known for premieres of avant-garde percussion music and is Professor of Percussion and Jazz Studies at the University of Oregon School of Music. His compositions are licensed with BMI and he is a voting member of the National Academy of Recording Arts and Sciences for the Grammy Awards. His doctoral study was at Juilliard with Saul Goodman; masters work at Stanford with Anthony Cirone and undergraduate work also with Cirone at San Jose State University. He has performed at RCA Studios, Carnegie Hall, the Reno and Berkeley Jazz Festivals, University of Texas-Austin, Cal State Northridge and in Wilhelma Theatre in Stuttgart, to name a few venues. Charles Dowd has biographical listings in International *Who's Who in Music* (1978), *Who's Who in American Music* (1983) and *Outstanding Young Men of America* (1979)

About The Bass Editor

FORREST MOYER is a masterful artist bass player, equally at home on the acoustic upright jazz bass and the electric bass, playing all styles of rock, fusion, jazz studio sessions and classical music. Because of his versatility and musicality, Mr. Moyer is in constant demand by many top artists. Forrest Moyer holds Master of Music and Bachelor of Music (Cum Laude) degrees in Double Bass Performance from the University of Oregon School of Music. He has performed, toured or recorded with such diverse artists as Anthony Braxton, Eddie Harris, Sonny King, Oliver Lake, Bobby Shew, Jerry Vandyke and Richard Todd. Mr. Moyer plays both electric and acoustic basses with Charles Dowd in The Oregon Jazz Quartet, Anthony Braxton's Northwest Creative Jazz Orchestra (recording on the Black Saint/Soul Note label) and the Kammerer/Dowd Jazz Quartet. Forrest Moyer has toured with The Smothers Brothers and the Mason Williams "Of Time And Rivers Flowing" tour with whom he records. Mr. Moyer holds the position of Co-Principal Bass with the Eugene, Oregon Symphony, plays with the Oregon Bach Festival under the baton of noted German conductor Helmuth Rilling and is an active clinician and teacher. He is a participating member of the International Society of Bassists.



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FROM THE AUTHOR

I learned how to play **rock**, **latin** and **jazz** music from the streets: from the practical school of hard knocks. I learned on the bandstands and stages in countless night clubs, jazz bars and orchestra pits, playing every gig I could get my hands on. I took every performance I could get, playing every style asked of me, to learn the music, master my instrument and earn a living as a musician. On off nights I sat in at all the jam sessions that I could find. My teachers were the pianists, horn players, band leaders, singers and rhythm section players with whom I had the opportunity to play.

Study hard. Practice and play a lot. "Sit in" every chance you get. You must acquire the *playing experience* of performing with other musicians live, onstage. The bandstand stage is your classroom, the older "heavyweight players" (more experienced virtuoso musicians) are your teachers, the other musicians are your jury and the music is your *raison d'etre*. Play with BIG EARS, persevere with dignity and make it a joyous and artful groove!

PREFACE

The most important thing a drummer and bassist must do is "keep good time" and "lock into a good solid groove" with each other when playing almost any style of tune, chart or arrangement. Good **ensemble playing** is a skill which requires diligent practice, constant attention and concentration. The inexperienced player may miss the point by concentrating his/her practice exclusively on licks, solos and fancy, elaborate fills. The seasoned professional player knows that "locking into a groove" with other members of the rhythm section is what the music requires first and foremost. The groove patterns in this book will provide playing material for the drummer and bassist enabling the development of solid **ensemble skills** and steady "time feel" in many contemporary styles. Practice your favorite grooves but also practice the myriad of other grooves (and uncomfortable tempos) that are not in your regular performing regimen. Play ALL styles.

HOW TO USE THIS BOOK

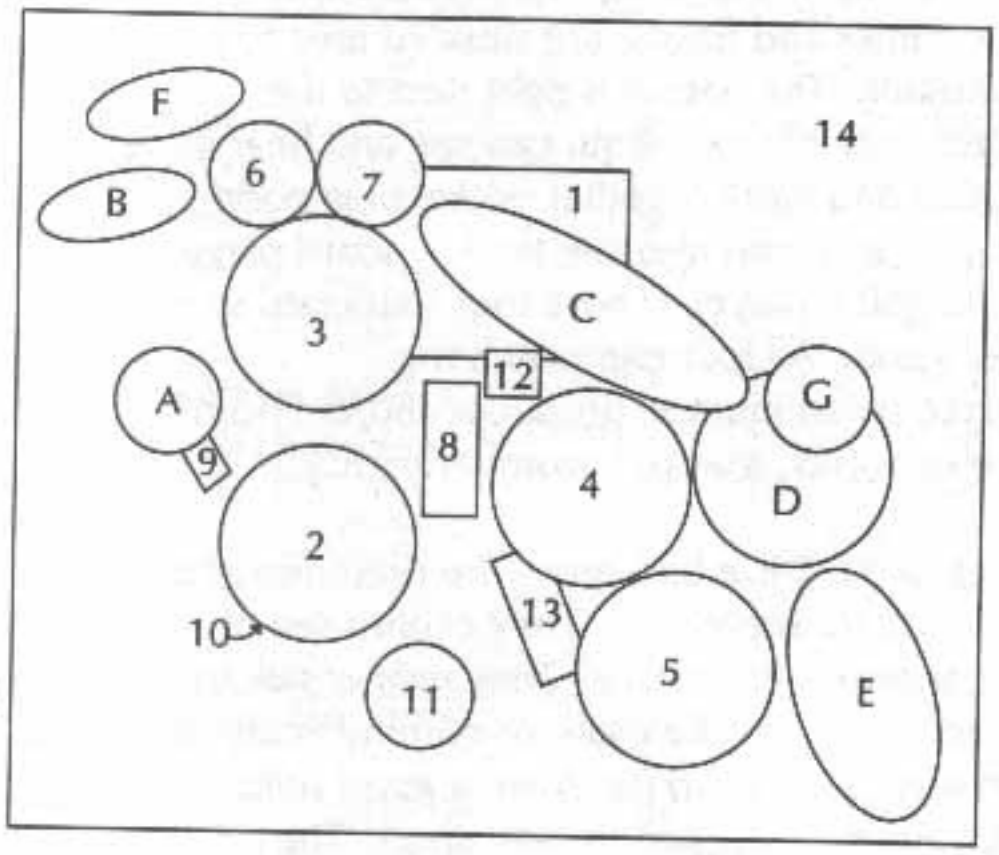
1. Woodshed (practice) the groove patterns in your practice studio, by yourself. (A metronome device will tell you if you rush or drag.)
2. Set up a drum set and a bass amp right next to each other. (Two music stands would be helpful to have. A tape recorder also helps).
3. Jam (play) with drums and bass, all the grooves in the book, just the two of you.
4. Jam (play) with the four rhythm section players (piano/keyboard, bass, guitar, drums); add a fifth latin percussionist on congas/bell, etc.).
5. Have jam sessions with other sax, trumpet, trombone and vibes players, playing through all one hundred grooves. Play tunes from fakebooks.

DRUMS, CYMBALS AND EQUIPMENT SUGGESTED FOR THE DRUMMER TO PLAY THIS BOOK

(Drum sizes listed are small, "recording" sizes for fusion music.
Live, rock performances require larger drums sizes).

A. 13" Zildjian Hi-Hats (13" Zildjian Medium Thin on top, *not screwed too tightly;* 13" A. zildjian Heavy on bottom)
B. 18" K. Zildjian Heavy Crash-Ride.
C. 20" K. Zildjian Medium-Heavy Ride
D. 18" K. Zildjian Ride (3 rivet trio)
E. 20" A. Zildjian China Boy-Very Low
F. 16" K. Zildjian Dark Crash
G. 17" A.Zildjian Dark Crash
1. 14" x 20" bass drum ("kick drum")
2. 5" x 14" snare drum (metal or wood)
3. 10" small tom tom (double headed)
4. 14" x 14" floor tom tom (double headed)
5. 16" x 16" floor tom tom (double headed)
6. 6" tom tom (single headed) on boom
7. 8" tom tom (single headed) on boom. Medium weight clear rock tom tom heads on bottom; Remo pin stripe heads on batter side of toms. Same for the bass drum. Snare drum heads: Remo white rough coat fyberskyn or diplomat or ambassador batter head (top head); Clear thin snare head (bottom head).
8. Top-of-the-line bass drum pedal with wood beater (or VERY HARD felt beater). Keep extra parts handy.
9. Top-of-the-line hi-hat pedal (one that fits well with the bass drum pedal).
10. Snare drum stand (capable of a very low position)
11. Drum throne (seat); lowest position
12. Mambo cow bell (mounted on B.D.)
13. Stick bag (multiple sets of jazz drumsticks, rock drumsticks, 3 pair of brushes, 2 pr. soft timpani mallets, drum keys, drum wrench, blasticks, other wrenches, tools, pencils, business cards, calendar.)
14. Drum rug

Not shown:
*Cymbal stands (regular and boom stands)
*Drum cases (damage resistant, waterproof, hard cases)
*Cymbal bag (top-of-the-line bag for protection)



BASS EQUIPMENT SUGGESTED FOR THE BASSIST TO PLAY THIS BOOK

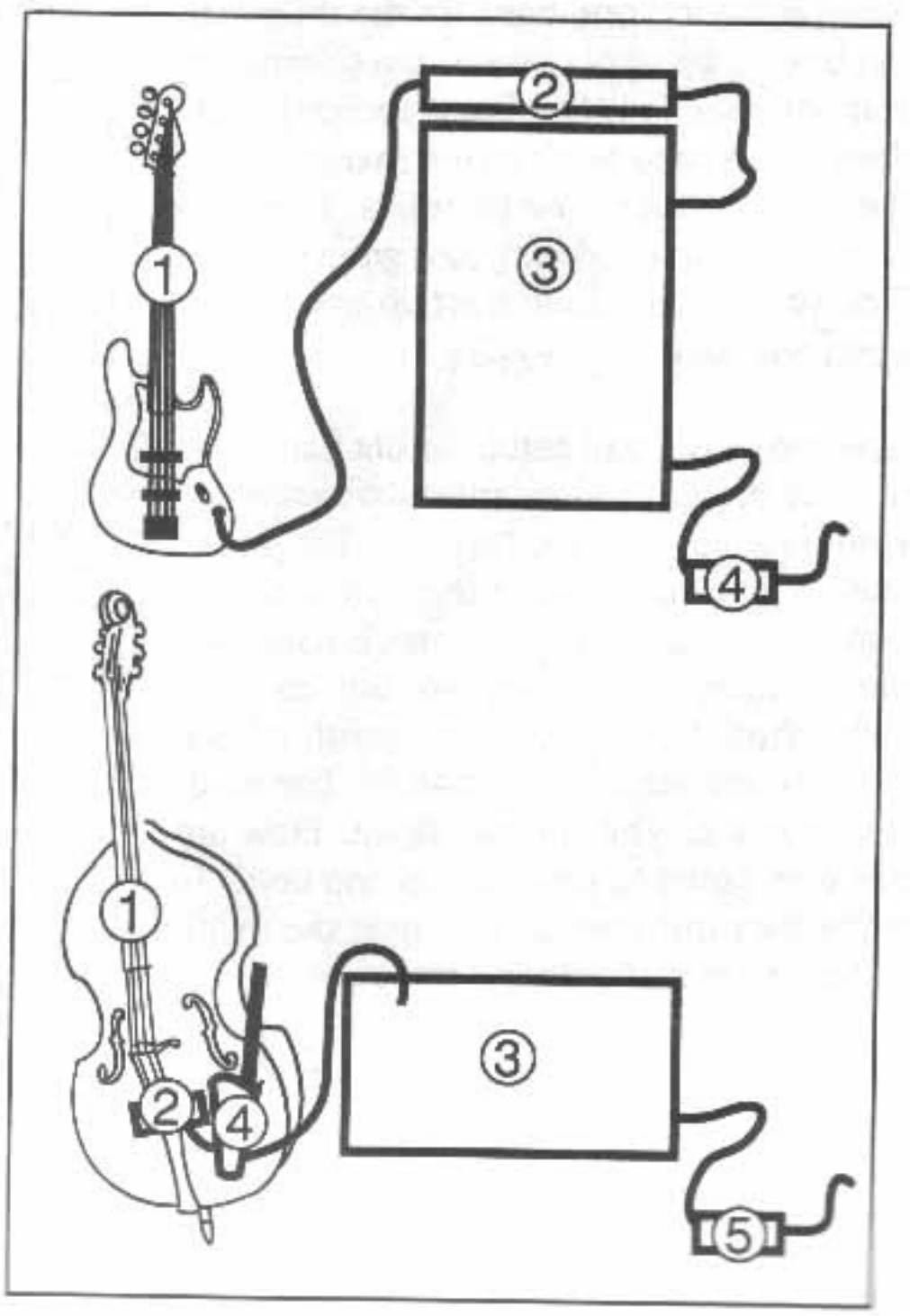
(Brands listed are chosen by the bass editor and can be substituted with other brands)

ELECTRIC BASS SET-UP

1. Fender Jazz Bass (old)
2. Olimbic Tube Pre-amp (or high power pre-amp)
3. Galleon Kruger solid state RB 800 bass amplifier (or Ampeg bass amplifier)
4. Extension cord w/power strip or box. Extra fuses. (extra strings, extra tubes, soldering gun, etc.)

ACOUSTIC BASS SET-UP

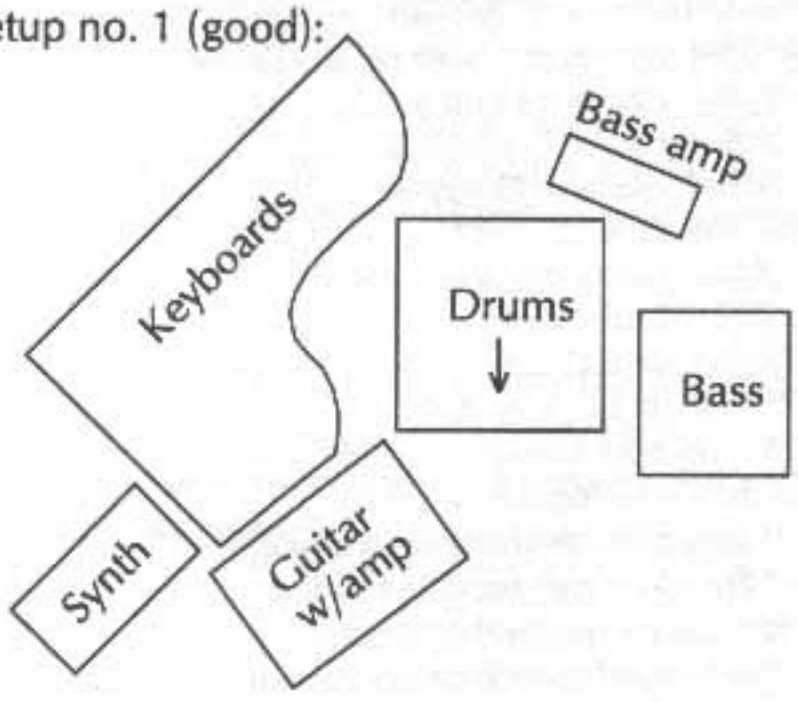
1. Upright Double bass fiddle (carved, non-plywood)
2. Fishman transducer pickup (or Underwood pickup)
3. Walter Woods amplifier (100W @ 8 ohms) or Galleon Kruger solid state amplifier (150W RMS or more), or Poly Tone bass amplifier.
4. French bow w/leather quiver (or German bow)
5. Extension cord w/power strip. (extra fuses, strings, rosin)



DRUMS AND BASS RHYTHM SECTION SETUPS (good & bad)

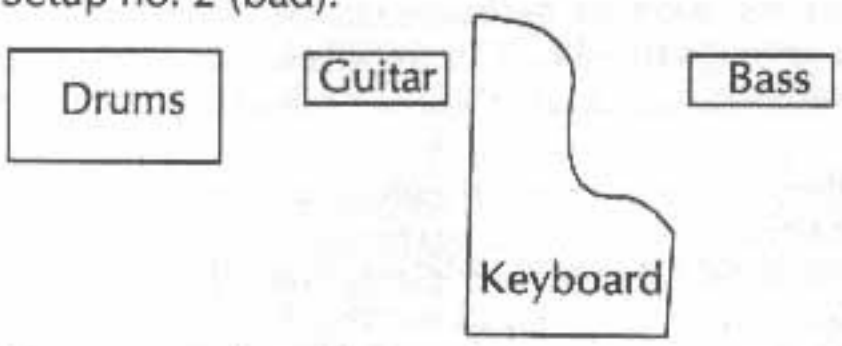
Setup no. 1 is a good one because the drummer and bassist are situated next to one another. The bassist is right next to the drummer's hi-hat. Both can see and hear each other and work together on *keeping good time*. Both can also see the keyboard player and guitar player. Those four musicians work as a unit. All four can watch the director/conductor, producer and/or "horn" soloists (sax, trumpet, trombone etc.).

Setup no. 1 (good):



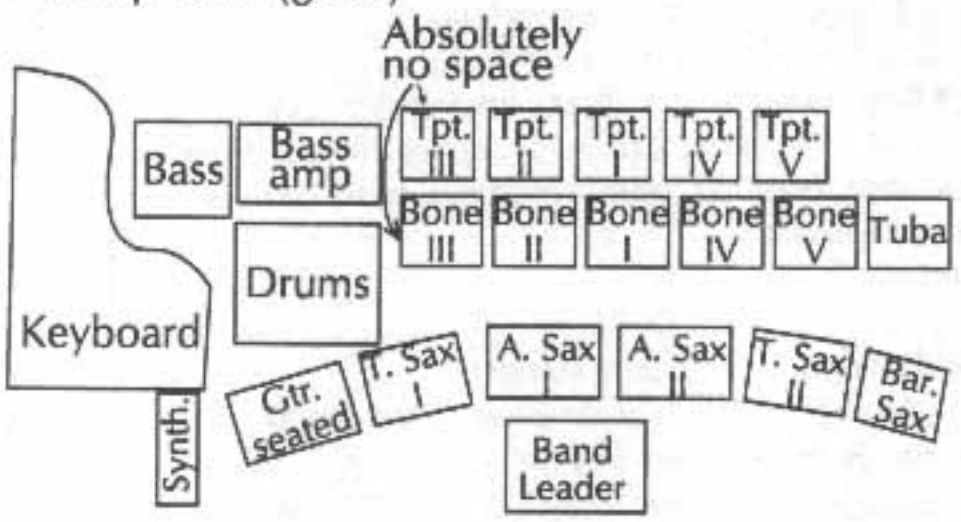
Setup no. 2 is a bad one. The drummer and bassist are separated. They cannot see or hear each other easily. They cannot talk to each other in rehearsals, or communicate well in their attempt to *lay down a good solid groove* for the band to play upon. The guitarist and keyboard player cannot collaborate on the chord voicings to stay out of each other's way.

Setup no. 2 (bad):



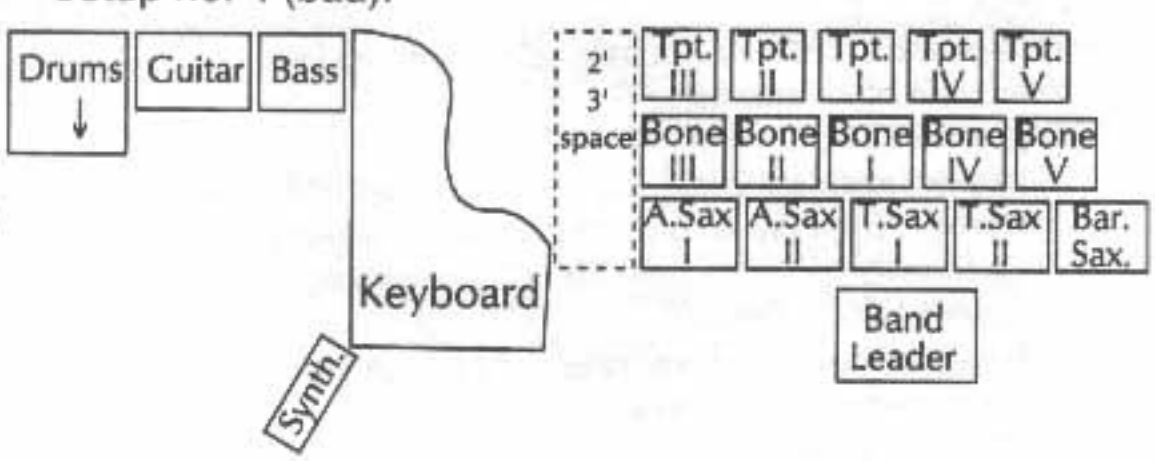
Setup no. 3 (a jazz orchestra, "big band" setup) is a good one because the drummer and bassist are very close to the trumpet and trombone sections (the brass section), and close to the reed section (the saxophones). The "horn" players (the trumpets, 'bones and saxes) can hear the drums/bass *groove* easily because *the whole band is set up around the drums and bass.*

Setup no. 3 (good)



Setup no. 4 is a bad setup for big band because there is a large space between the rhythm section and the "horns". This will cause a time-lag between the trumpets, 'bones, saxes and the drummer/bassist, who *manufactures the grooves.* No one can hear well, either. Notice how amateurish this setup is. There are actually two bands! The rhythm section alone. The "horns" alone. How are they ever going to play well as one unit? To fix this they must set up very near the rhythm section, next to the drums and bass.

Setup no. 4 (bad):

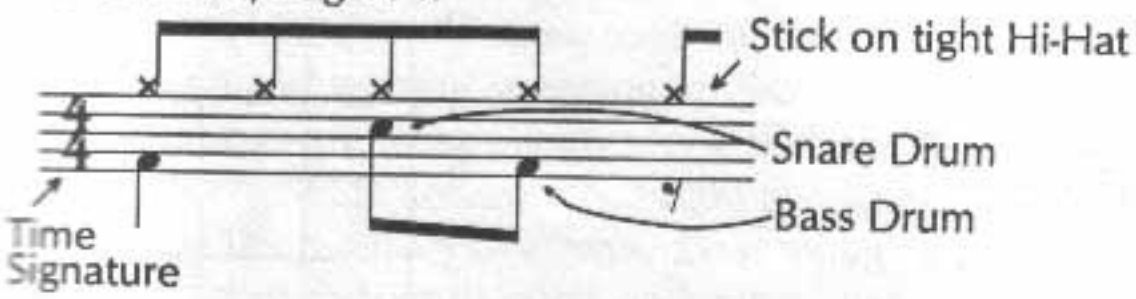


Setup no. 5 is a good rock/fusion quintet setup. The bassist and drummer are near each other and can see, hear and work with each other. *They concentrate on the groove.*

Setup no. 5 (good):

DRUM SET NOTATION IN THIS BOOK

Groove #1, Page 14:



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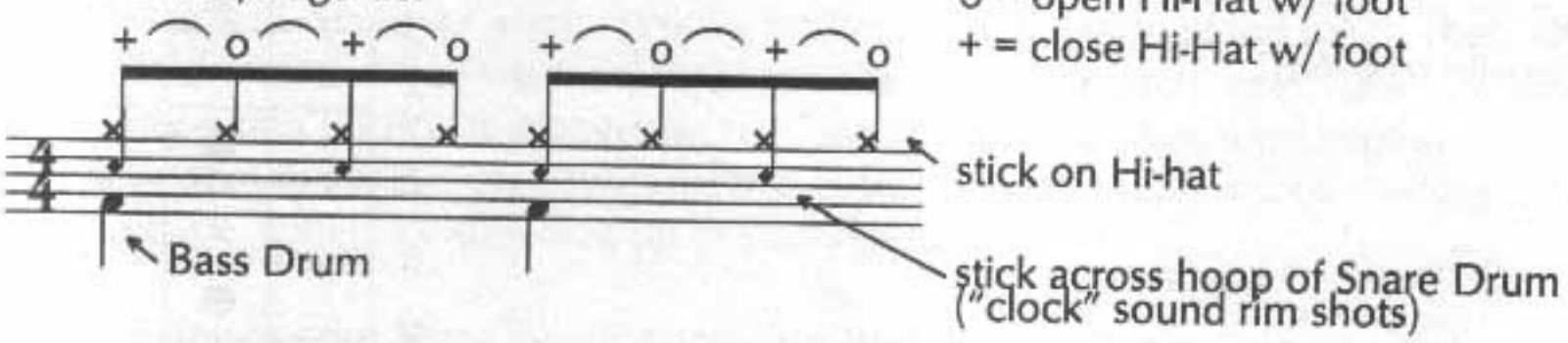

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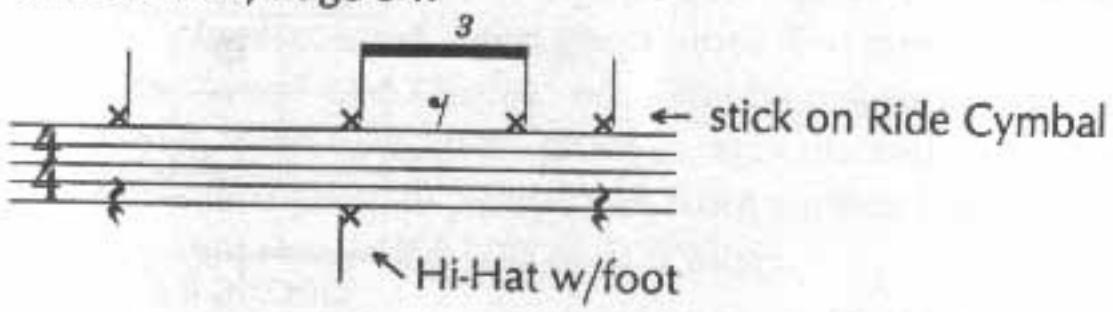

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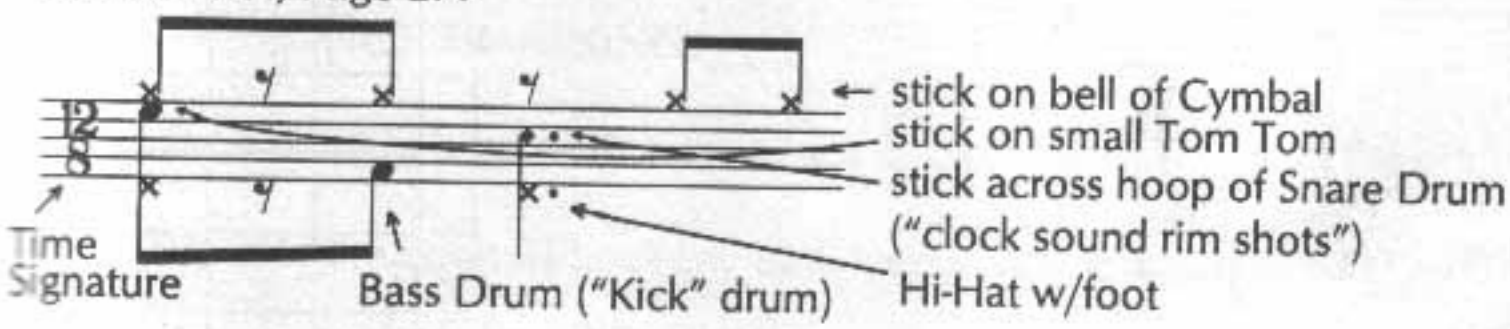
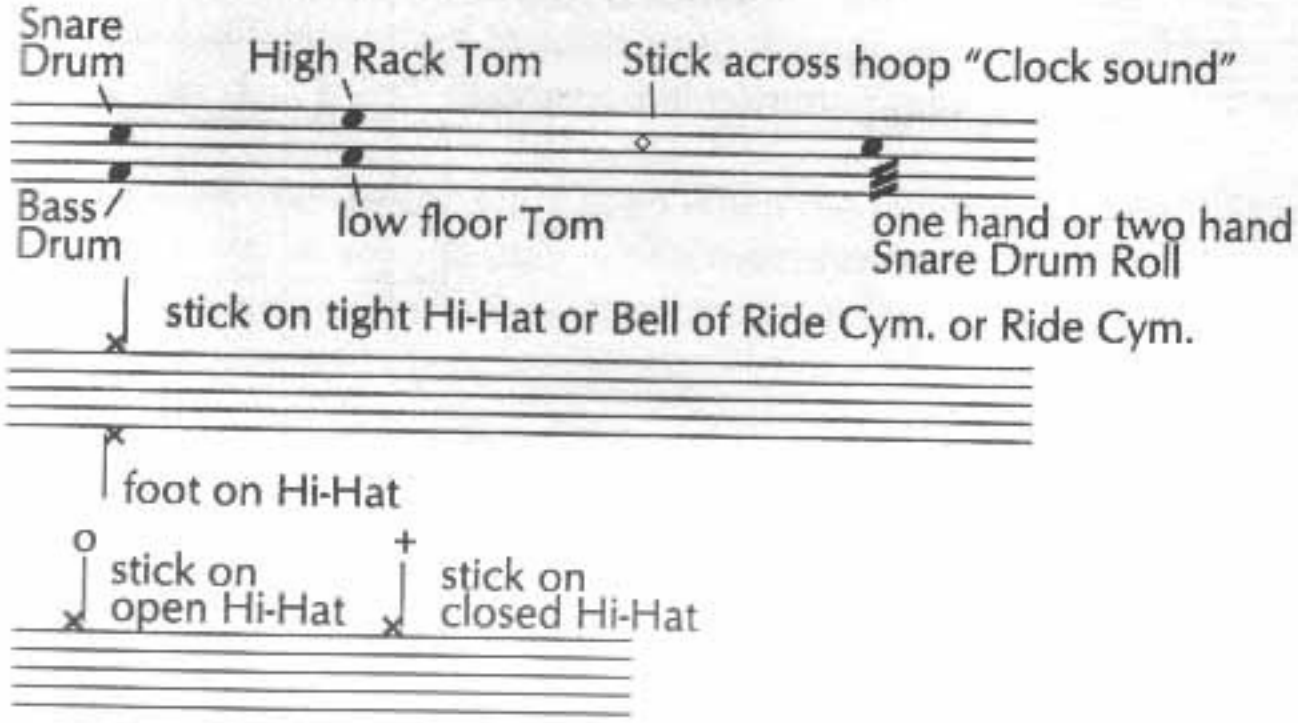
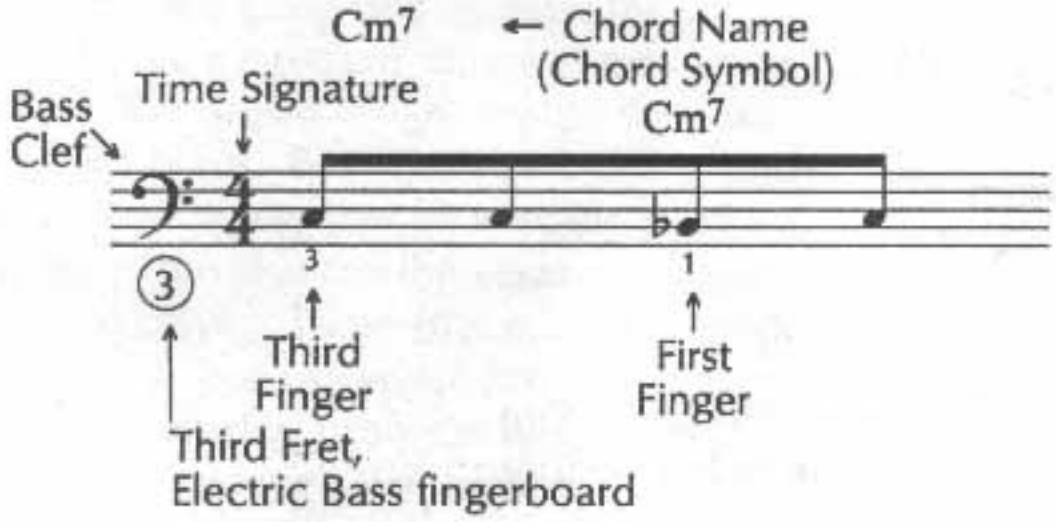
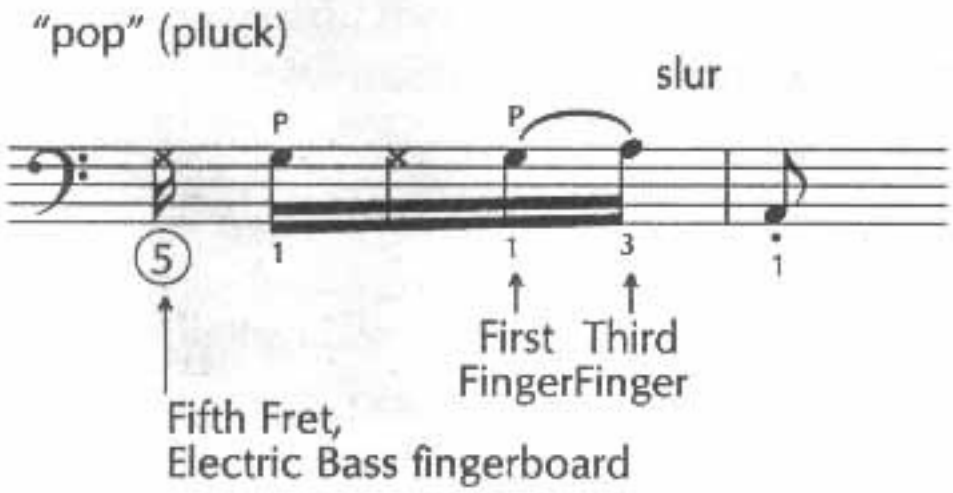


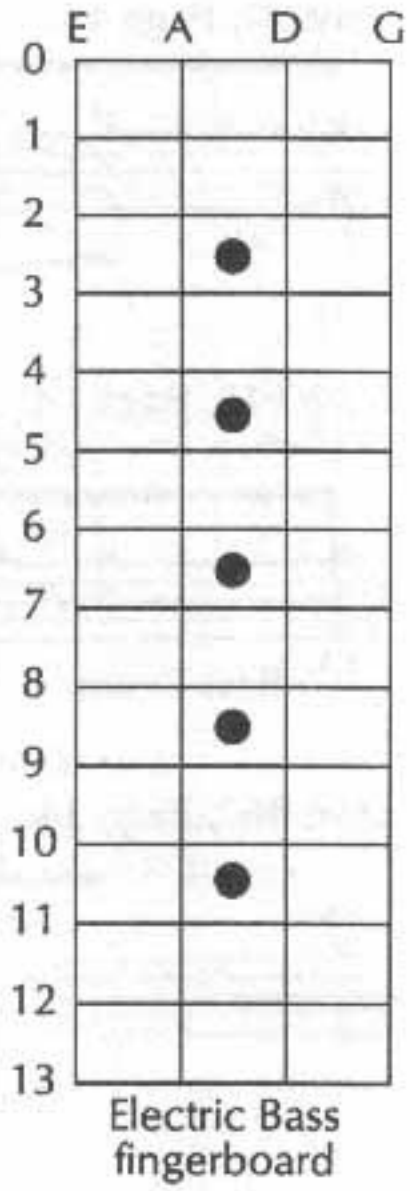
Key to Basic Drum Set Notation



BASS NOTATION AND FINGERBOARDS FOR ACOUSTIC AND ELECTRIC BASS

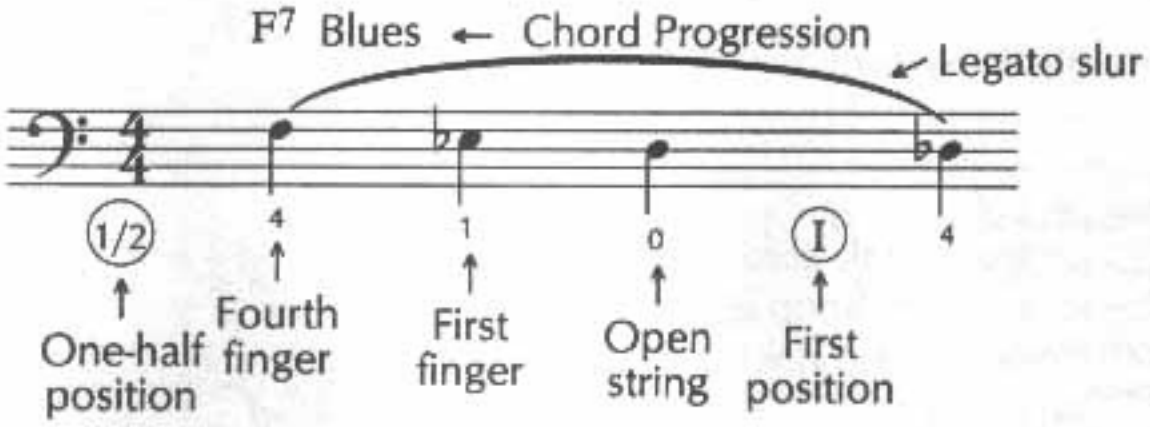


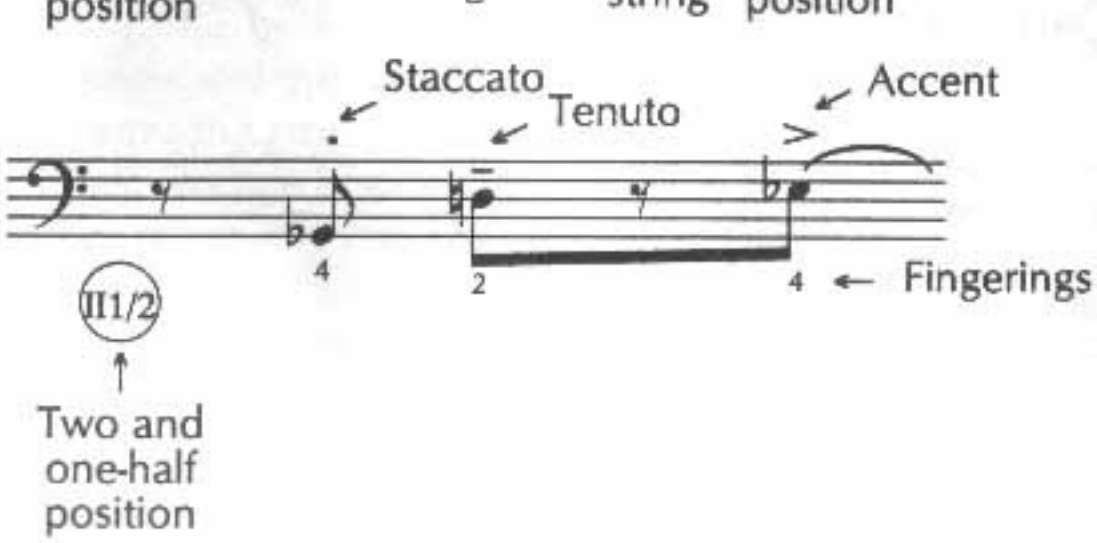


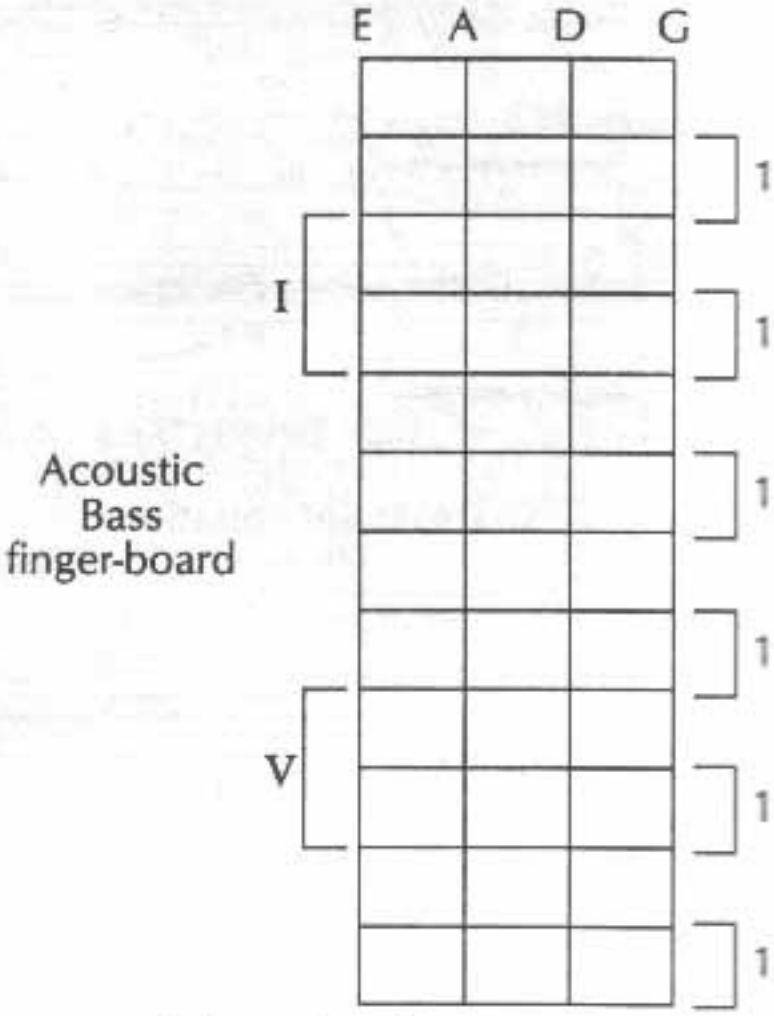


Note: All the Bass lines in the Rock Section of this book are played on Electric Bass.

ACOUSTIC BASS







Note: The Bass lines are played on Acoustic Bass in the Jazz chapter and the Latin chapter. Jazz and Latin styles are also commonly played on Electric Bass.

HOW TO PRACTICE *GROOVES*

When working on improving your "time" playing, it is important to lock into and practice the particular groove for a minimum of three to six minutes *without stopping,* without dropping the beat or turning the time around and without speeding up (rushing) or slowing down (dragging) the tempo of the tune. Many pop-rock songs are three minutes long and jazz tunes (and extended rock jams) can last as long as twenty minutes. Endurance and concentration play an important role in establishing a consistent groove throughout the duration of a tune. Even though a particular pattern may be under your hands or fingers be sure to practice for consistency, endurance and concentration by playing the groove for five to ten minutes *at one steady tempo.* Use a metronome, drum machine or click-track to check to see if you have sped up or slowed down. Strive for a solid groove for the entire duration of the tune. Then, choose a different tempo (faster or slower) to work on next. *Lock into a groove each time.* After you have mastered the "easy" tempo of a particular groove, practice the groove at a more uncomfortable faster or slower tempo. Lock into a steady groove each time, for five to ten minutes. Tape record yourselves and listen critically to your playback. Listen for speeding up or slowing down.

Master all one hundred time keeping groove patterns in this book. The accomplished player will feel comfortable trading "fours", "eights" and "sixteen bars" within the context of each of the one hundred grooves. When soloing, *keep good time.* The drummer should keep time with the left foot on the hi-hat during the "fours" and "eights" etc. The bassist should listen to the hi-hat when soloing. Play with tapes and records. Find tunes with grooves, accents and kicks that can further develop your skills. Learn as many tunes and grooves as you can from various "fake books" and jazz/rock ensemble libraries. Your minimum goal should be 400 or 500 tunes.

Play every day for at least two hours. You cannot make a drastic improvement in your playing without diligent, regular, steady practice over a period of weeks and months. Sit in at jam sessions, have patience and play intelligently and musically. On a daily basis. You will progress more quickly and learn more, faster if you play with mature players who are more accomplished on their instruments than you are on yours. Don't try to "re-invent the wheel". It's not "hip" to be self-taught these days, so take lessons from a professional artist-level player to learn all the tricks of the trade. Be creative in your practice strategy.

TEMPO METRONOME MARKINGS

1. Play this entire book **with** a click track or metronome device at the printed metronome markings.

2. Also play the book **without** any click track, trying to keep an exact tempo. Adhere strictly to the printed tempi.

The printed tempo metronome markings are the tempi on the video, but all 100 grooves should be played at slower and faster tempi in addition to the printed tempi. After mastering the printed tempi (both with and without click track), choose other common tempi to play the grooves.

Absolutely no click tracks were used when the video was filmed. Strive to develop your *internal* metronome. Also learn to play *with* a metronome.

SECTION 1
ROCK

HOW TO PLAY ROCK, FUNK, FUSION, POP, SOUL AND RHYTHM & BLUES

"MAKE IT GROOVE", KEEP IT "IN THE POCKET", "LOCK INTO THE BACKBEAT", "MAKE IT COOK"

Rock music today comes in many different categories, most having a straight eighth note style. The historic roots of rock date back to the early 1950's. It is helpful to the drummer, bassist and other rhythm section players to study today's rock rhythm sections and then, study the rhythm sections of the 1980's, '70's and '60's. To be brief, try to listen to, study, digest, memorize and perform the tunes and patterns of Led Zepplin/Rush (rock); Tower of Power/electric Herbie Hancock (funk); Weather Report/electric Chick Corea (fusion); Billy Joel/Elton John (pop); James Brown/Aretha Franklin/Sly And The Family Stone (soul); the list can be endless. Please refer to the listening discography on pages 53, through 60 for more ideas. Playing rock and its many offshoot styles is a high art, extremely rhythmic, sophisticated and complex. The rock drummer and bassist will study and practice for many years to master the art of playing rock grooves.

TO THE DRUMMER (bassists please read this carefully)

Tune the tom toms and bass drum a bit looser (lower in pitch) than for jazz. Play the bass drum ("kick drum") harder and fatter than in jazz, with lots of punch, being aware at all times of the bass lines that the bass player is playing. Sometimes you'll play "punch" notes with the electric bass, other times keeping out of the bassist's way, not doubling the bass. A strong "back beat" (usually on two and four) is characteristic of these straight eighth note rock styles. Funk and fusion patterns should be steady, simple and constant: like a machine. Use solo fills and complex licks sparingly, trying not to play too busily. On an AABA-form tune, during the "B" section (bridge), often the drummer must "transition" off the high hat over to the ride cymbal for a broader, more legato sound. Therefore, practice most of the patterns with the right stick on the hi hat, then transition to the ride cymbal keeping time with the left foot on the hi hat while the right stick plays "time" on the ride cymbal. Don't rush, when you move to the ride cymbal. Often with AABA form tunes, you will transition to the "B" section to the tune (the "bridge") by playing a contrasting rock/funk pattern completely different from the pattern you will use for the "A" sections of the tune. Practice transitioning from one pattern to another keeping the tempo, flow and dynamics the same. This takes diligent practice. Strive to lock into the center of the groove with the bass player. "Sink into" the tom toms for a fatter rock sound. Play the same tempo at various dynamic levels, work on phrasing, and play staccato (short) articulations and broader, more legato (long, connected) articulations. Be musical and keep it "in the pocket". The immature drummer will overplay the loud dynamics. Keep your grooves at a good accompaniment dynamic level. In the words of a tune by the great funk band Tower Of Power, "Keep Your Monster On The Leash"! Refer to page eleven to give you professional tips on how to practice.

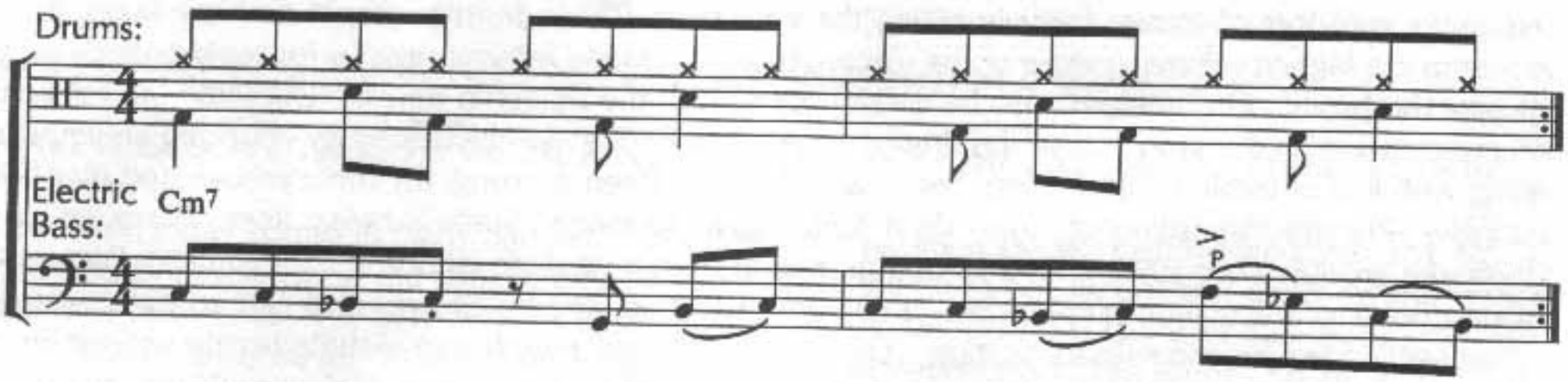
TO THE BASSIST (drummers please read this carefully)

The bassist and drummer are a team, forming the anchor and rhythm carpet upon which the rock music grooves. Use an electric bass for rock. The correct amplifier setting is critical for a clean sound. Play short bass notes with lots of treble, complimenting the bass drum ("kick drum"). Rapid funk passages sound cleaner in the higher, thinner register of the electric bass. Avoid the low, fat register for rapid notes, and do not play too busily. On funk patterns, be careful not to rush the sixteenth notes. "Dig into" the bass part and concentrate on the groove with the drummer. Avoid a boomy, rumbly sound by choosing an amplifier setting with lots of treble for short, high "pop" articulations. Keep a strong, rhythmic groove and play licks sparingly. Practice "transitioning" from short funk "pops" to longer, linear jazz-like lines. Keep an even tempo and groove while striving for a smooth transition from a staccato (short) articulation bass pattern to a legato (longer) articulation jazz-like line. Keep your head up, and be all eyes and ears to the drummer, rhythm section leader and soloists onstage. Develop and master thumb slap technique, the various finger techniques and learn to voice the left hand choice-of-notes up on the neck in higher positions, as well as the basic first position. Study funk and rock bass lines carefully. Refer to the bass books on pages 60 and 61 of this book for good technique study materials. The bass players with Tower Of Power are great to copy! Also Paul Jackson (Herbie Hancock THRUST) and numerous Motown bassists are helpful to emulate. The virtuosic electric bass playing of the late Jaco Pastorius is inspirational. John Patitucci is another electric player to study.

Lock in with your drummer and KEEP IT IN THE POCKET; MAKE IT FUNK!

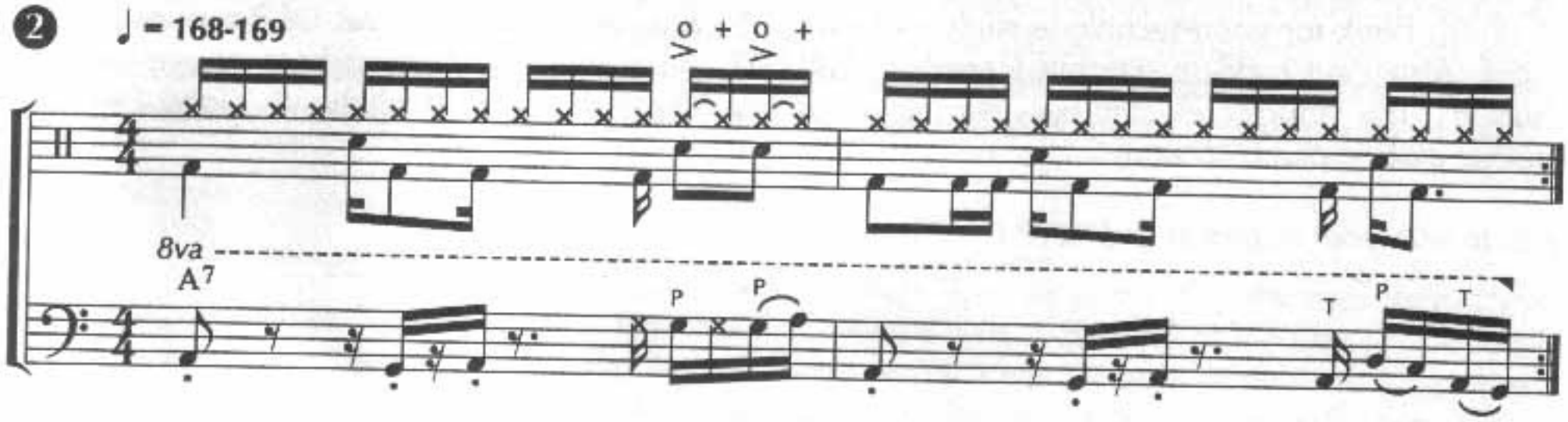
MEDIUM ROCK

❶ ♩ = 150-152



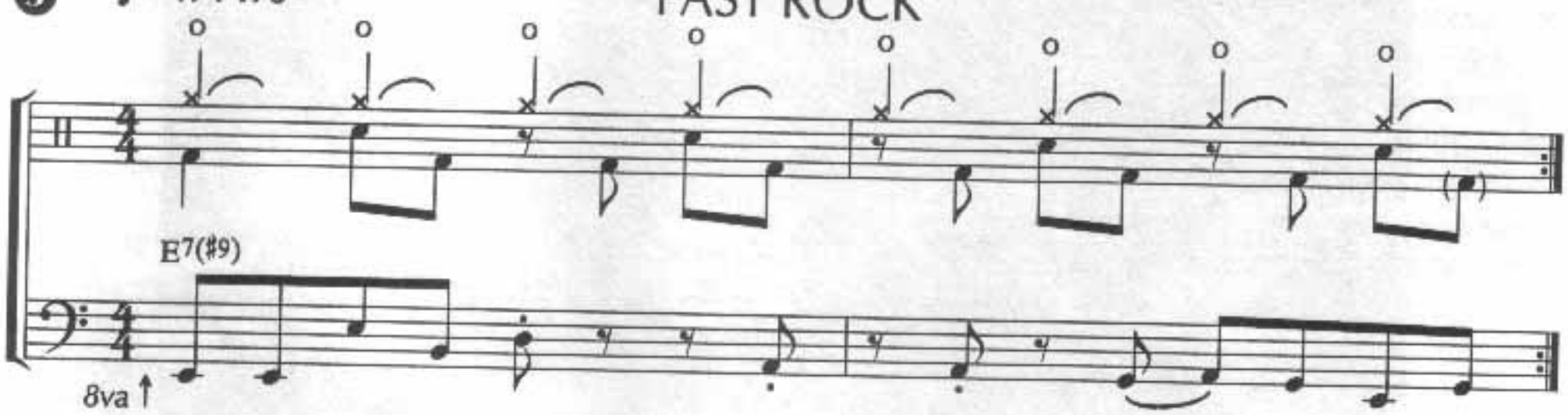
SLOW FUNK

❷ ♩ = 168-169



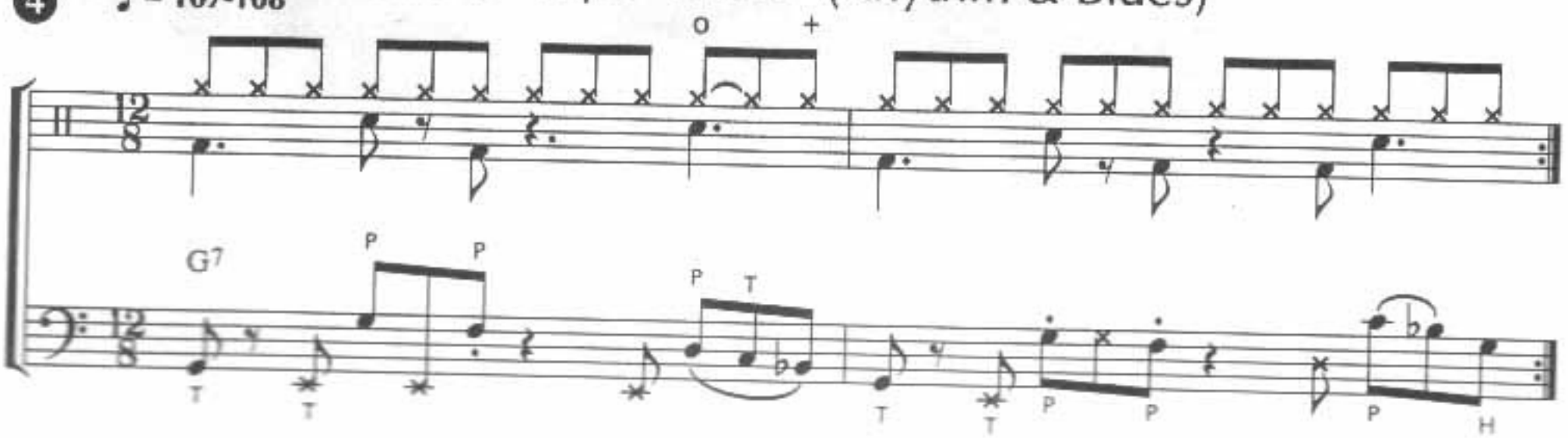
FAST ROCK

❸ ♩ = 174-176

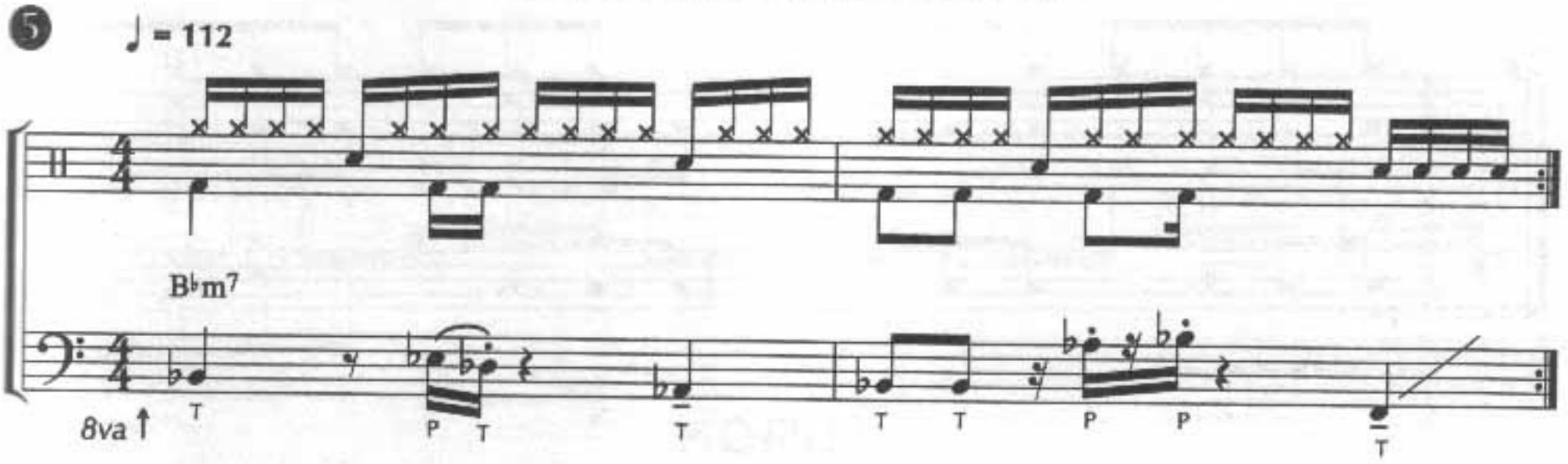


SLOW 12/8 "R & B" (Rhythm & Blues)

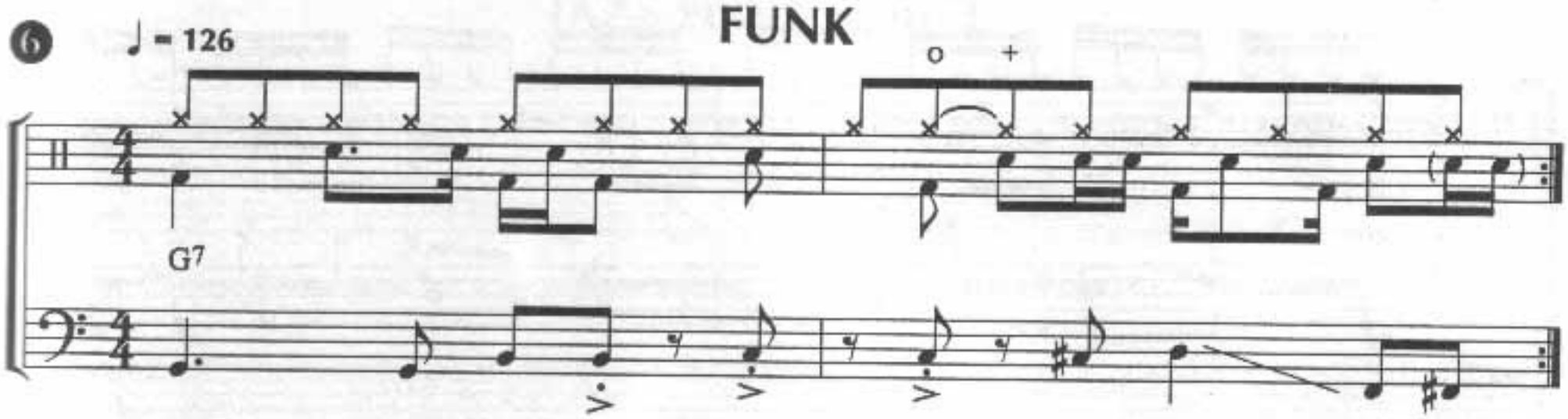
❹ ♩ = 107-108



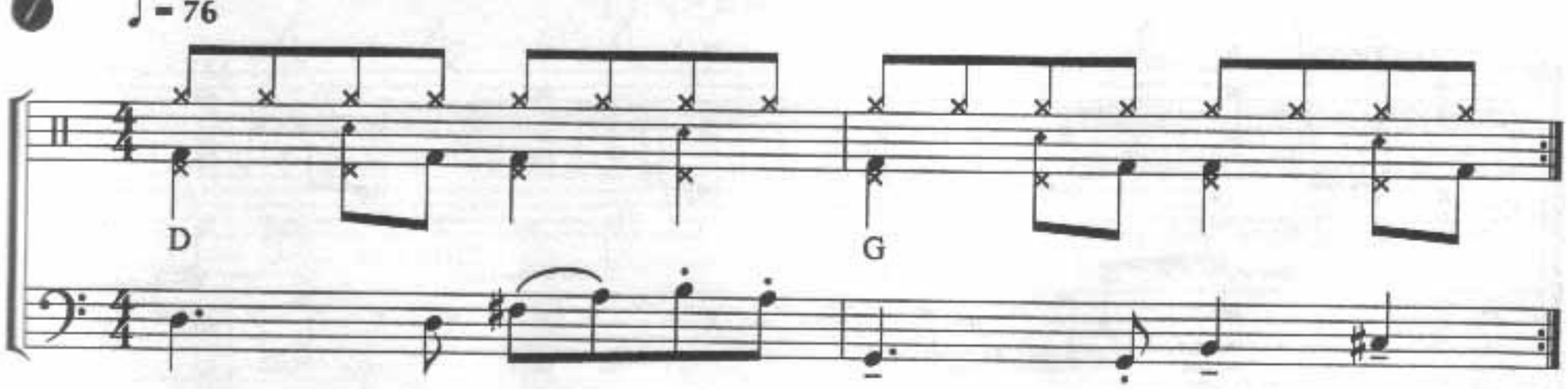
MEDIUM FUNK FUSION



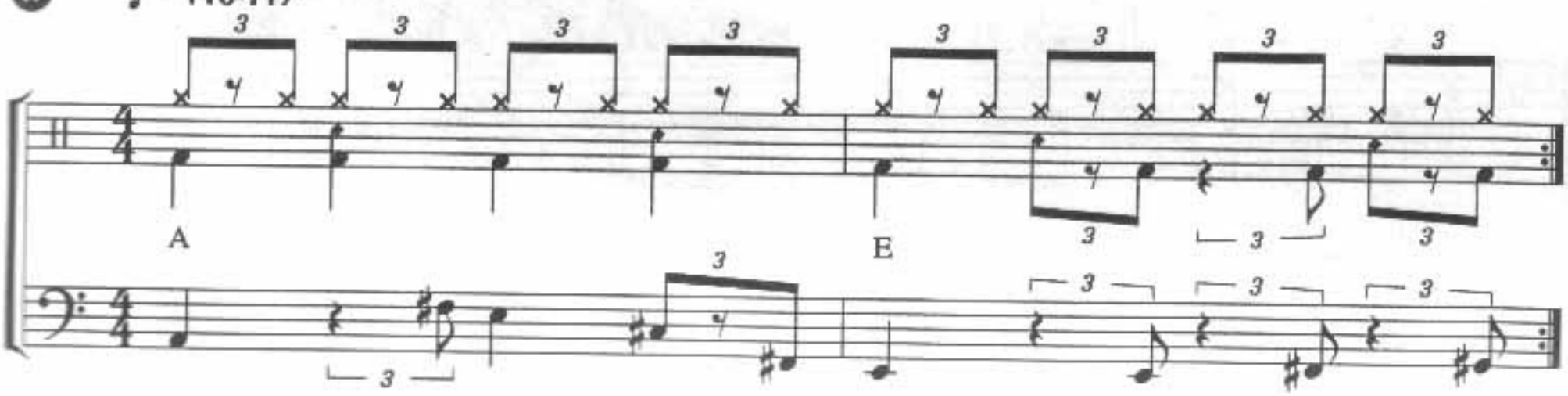
FUNK



COUNTRY-ROCK BALLAD



COUNTRY SHUFFLE

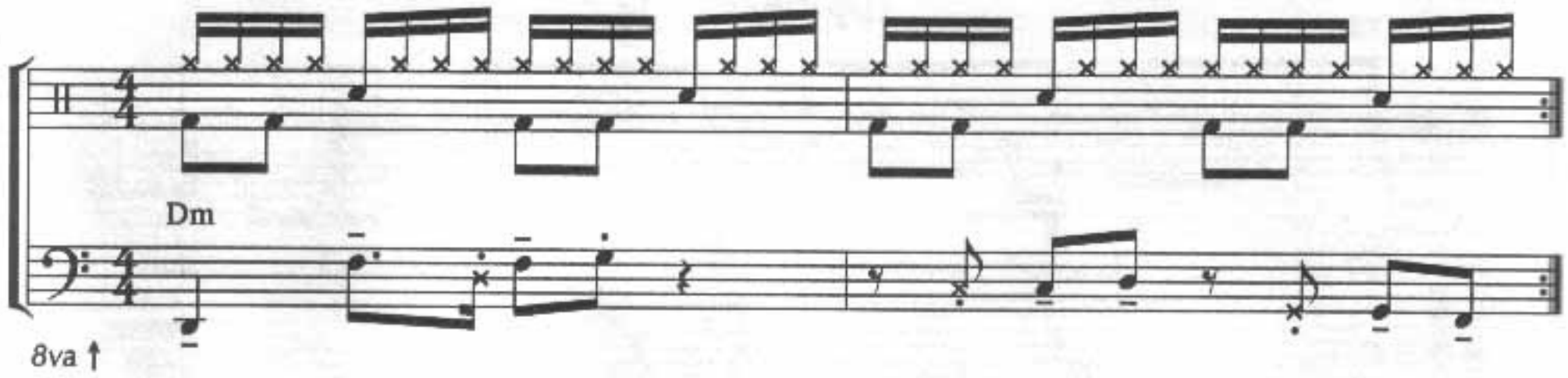


ROCK

9 ♩ = 116-126

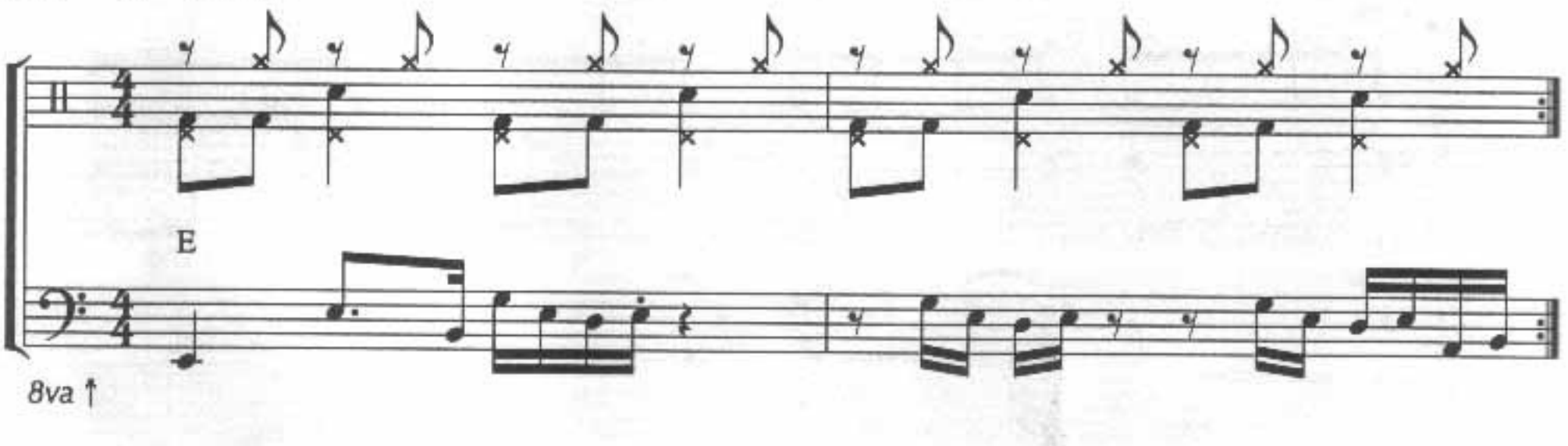
FUSION

10 ♩ = 116-126



FUSION

11 ♩ = 116-126



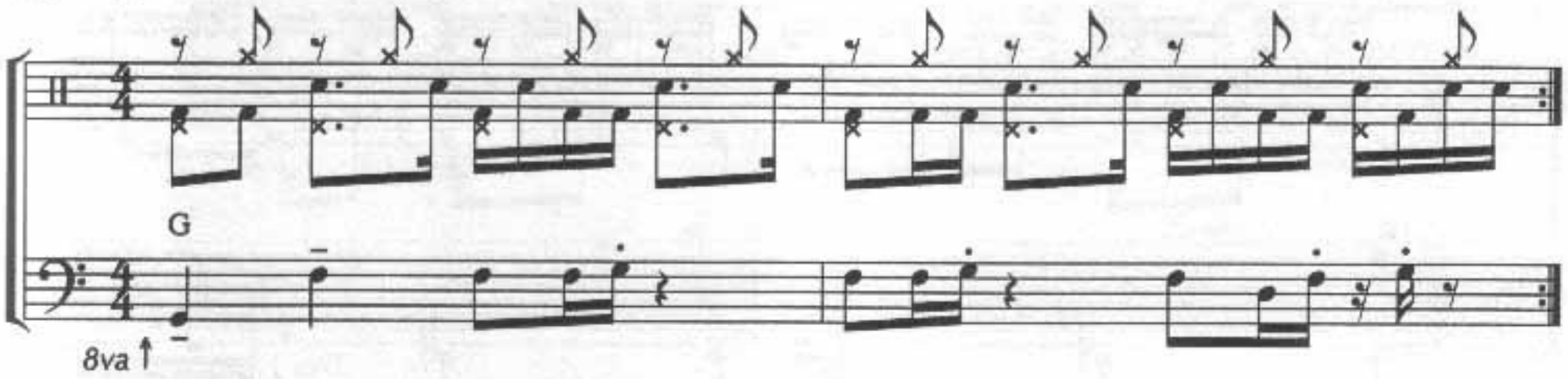
DISCO

12 ♩ = 116-126

Also: play groove numbers 9 through 15 as one continuous "chart", repeating each groove sixteen times, then moving on to the next groove. Keep the same tempo throughout.

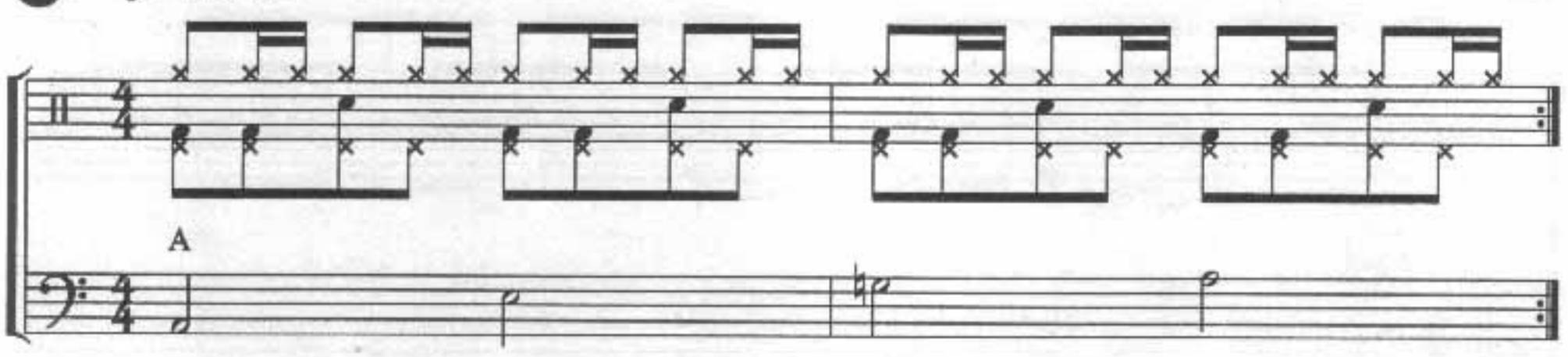
BUSY FUNK-FUSION

13 ♩ = 116-126



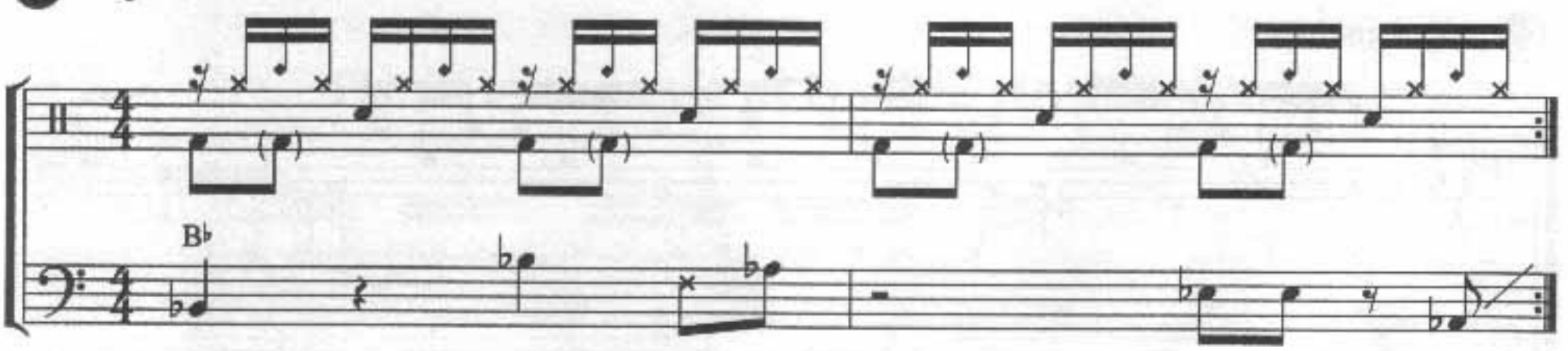
JAZZ-FUNK FUSION

14 ♩ = 116-126



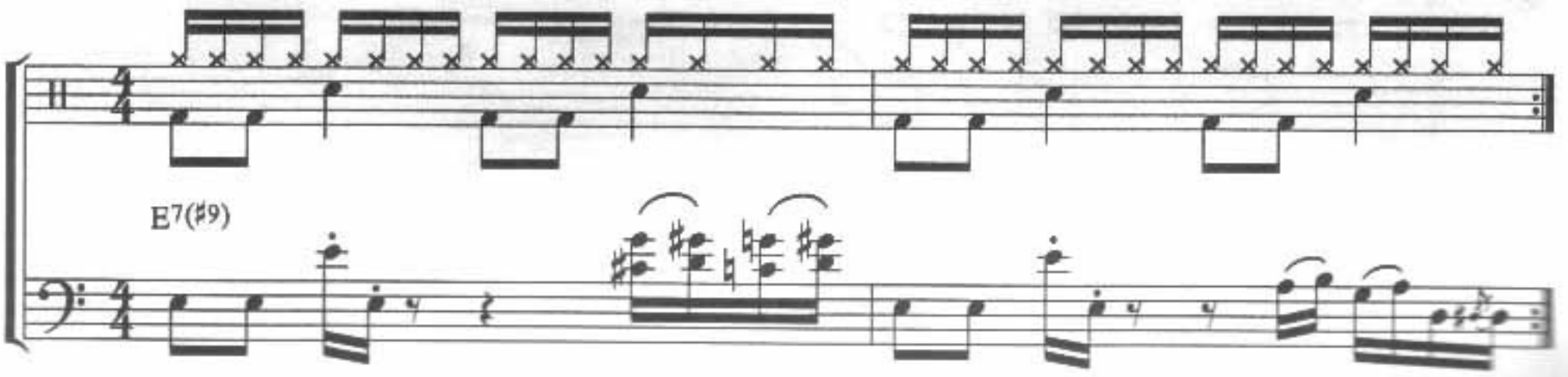
"LINEAR" FUSION

15 ♩ = 116-126



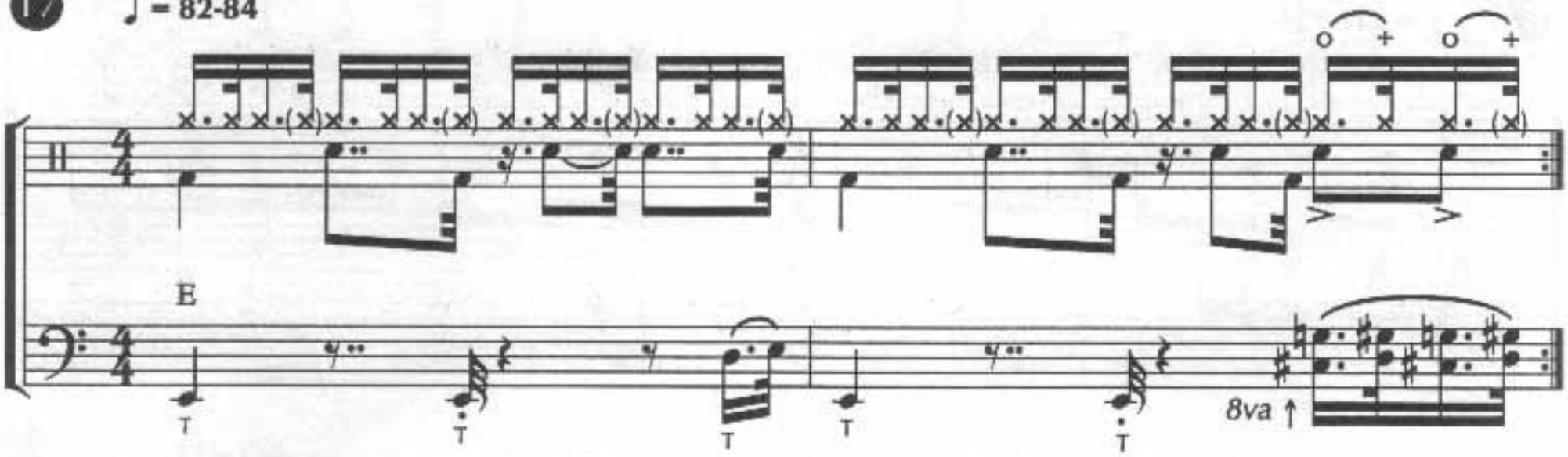
SLOW FUSION-ROCK

16 ♩ = 83-84



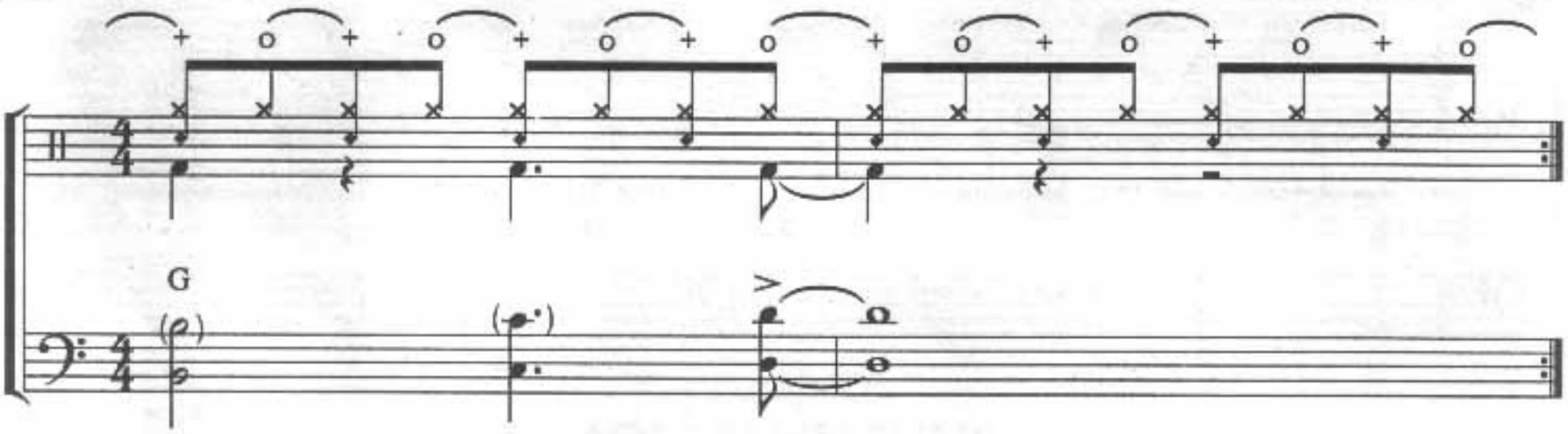
SHUFFLE-FUNK

17 ♩ = 82-84



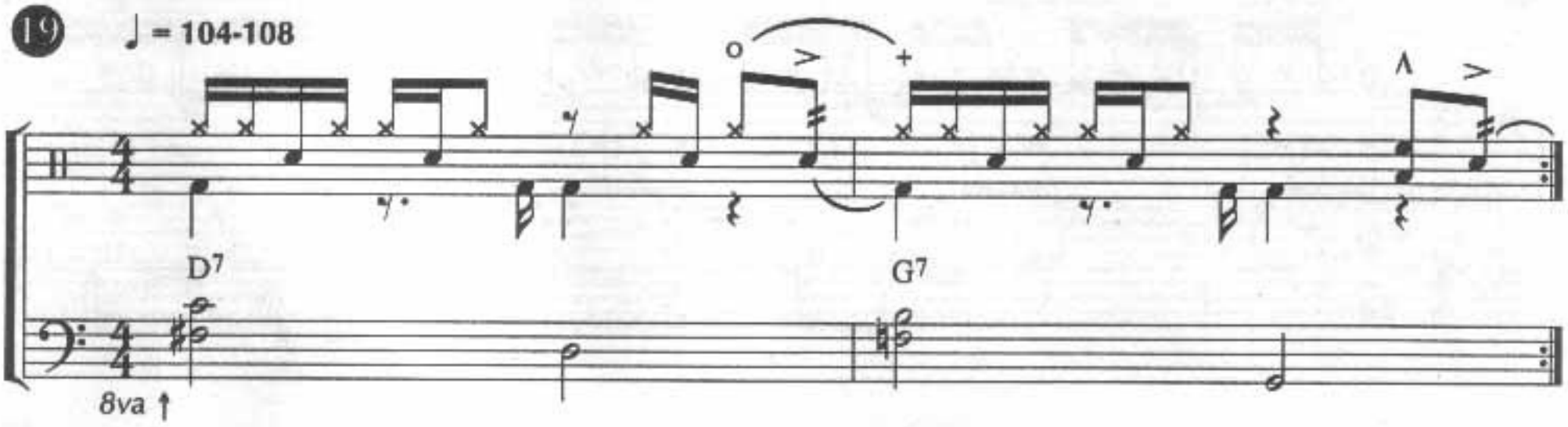
FUSION in the style of WEATHER REPORT

18 ♩ = 152-160



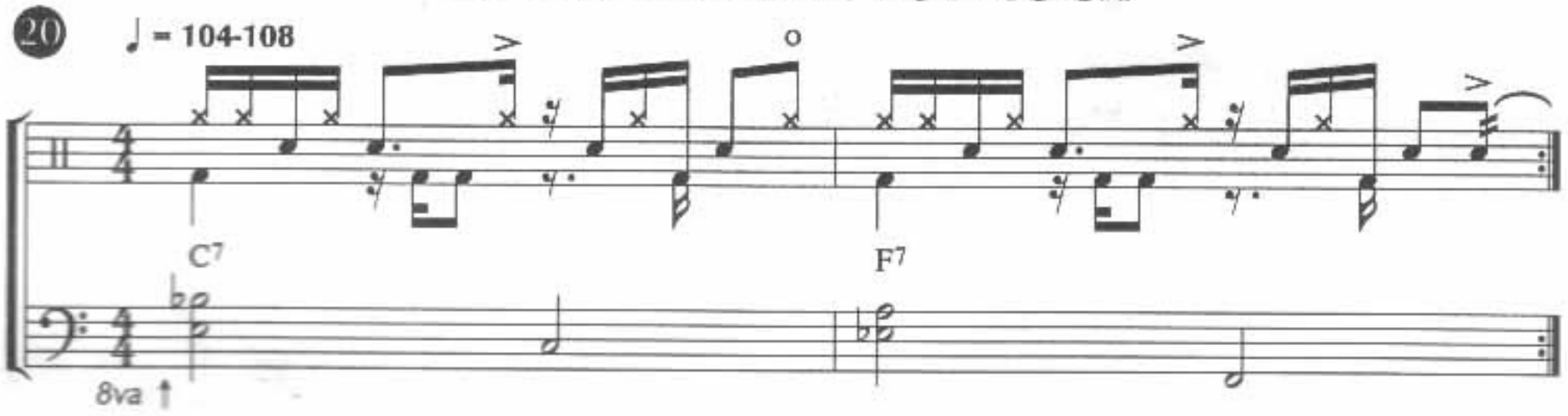
MILITARY LINEAR POP-ROCK

19 ♩ = 104-108



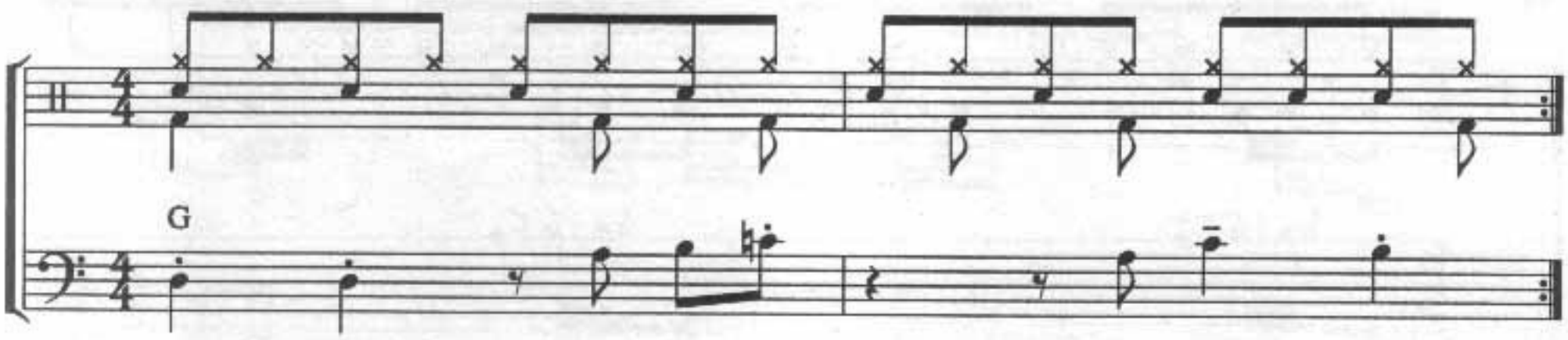
MILITARY LINEAR POP-ROCK

20 ♩ = 104-108



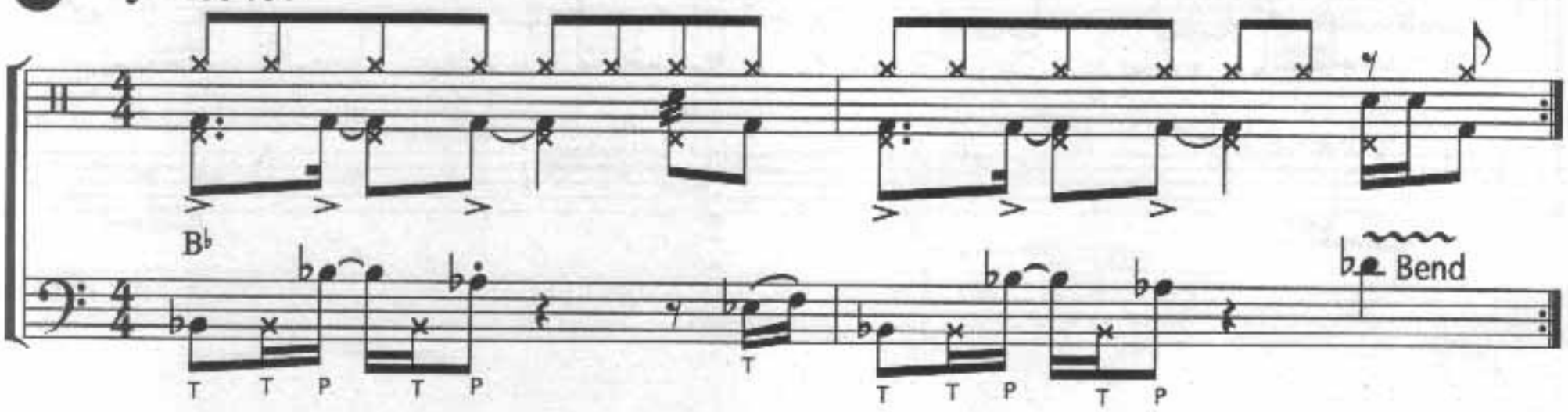
"HAMMER BEAT" POP-ROCK

21 ♩ = 141-144



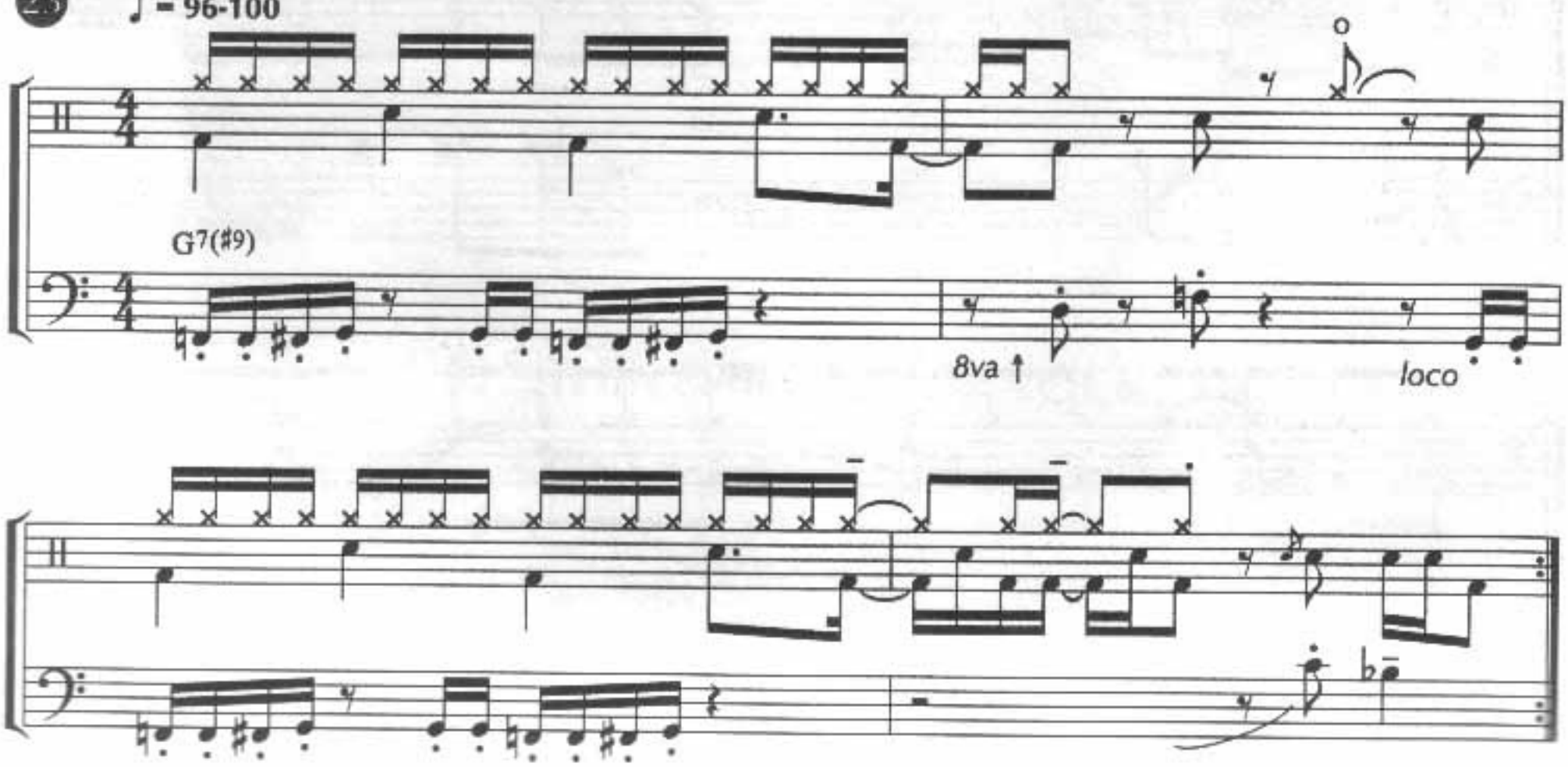
RHYTHM & BLUES FUSION

22 ♩ = 100-104



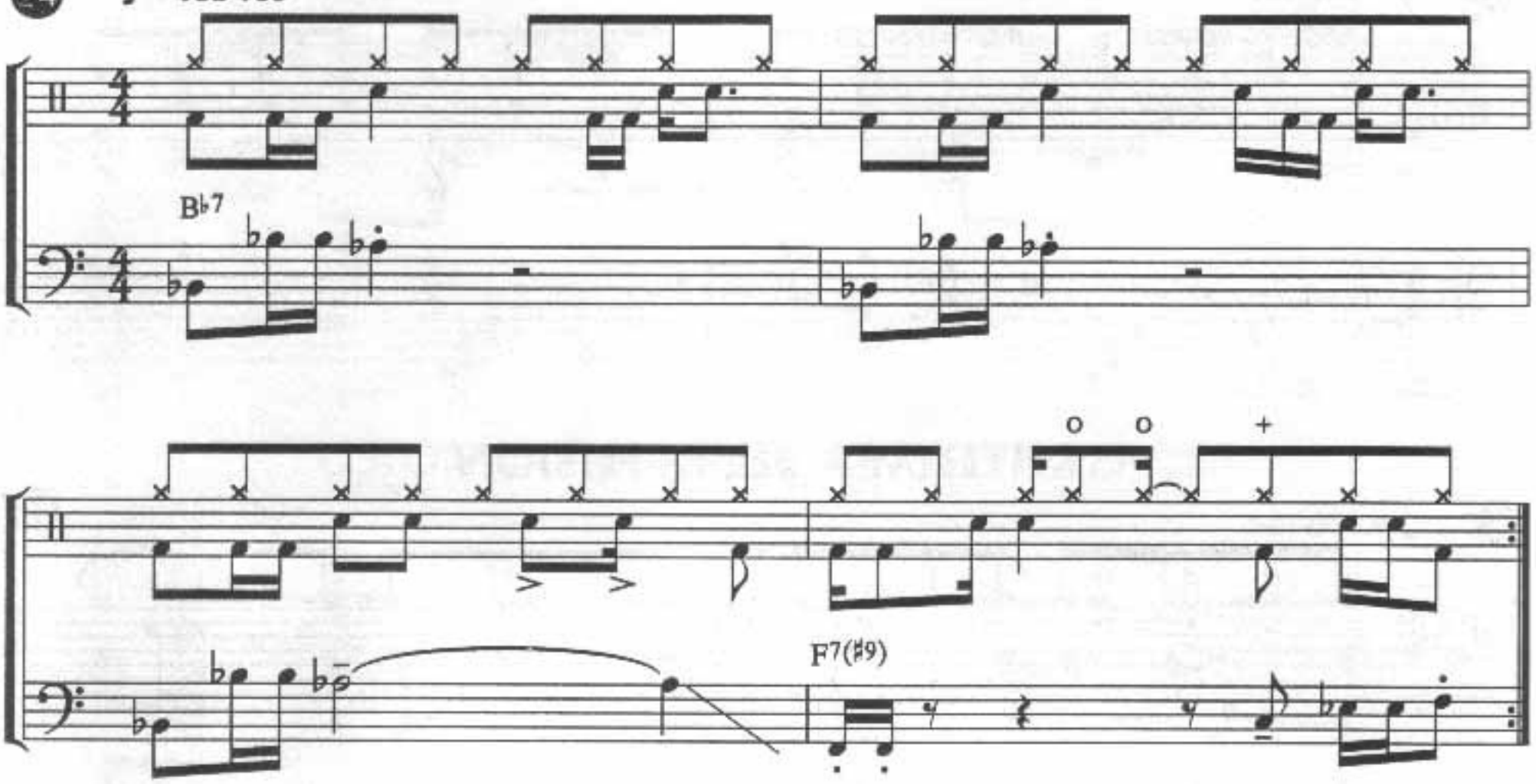
FUNK in the style of HERBIE HANCOCK

23 ♩ = 96-100



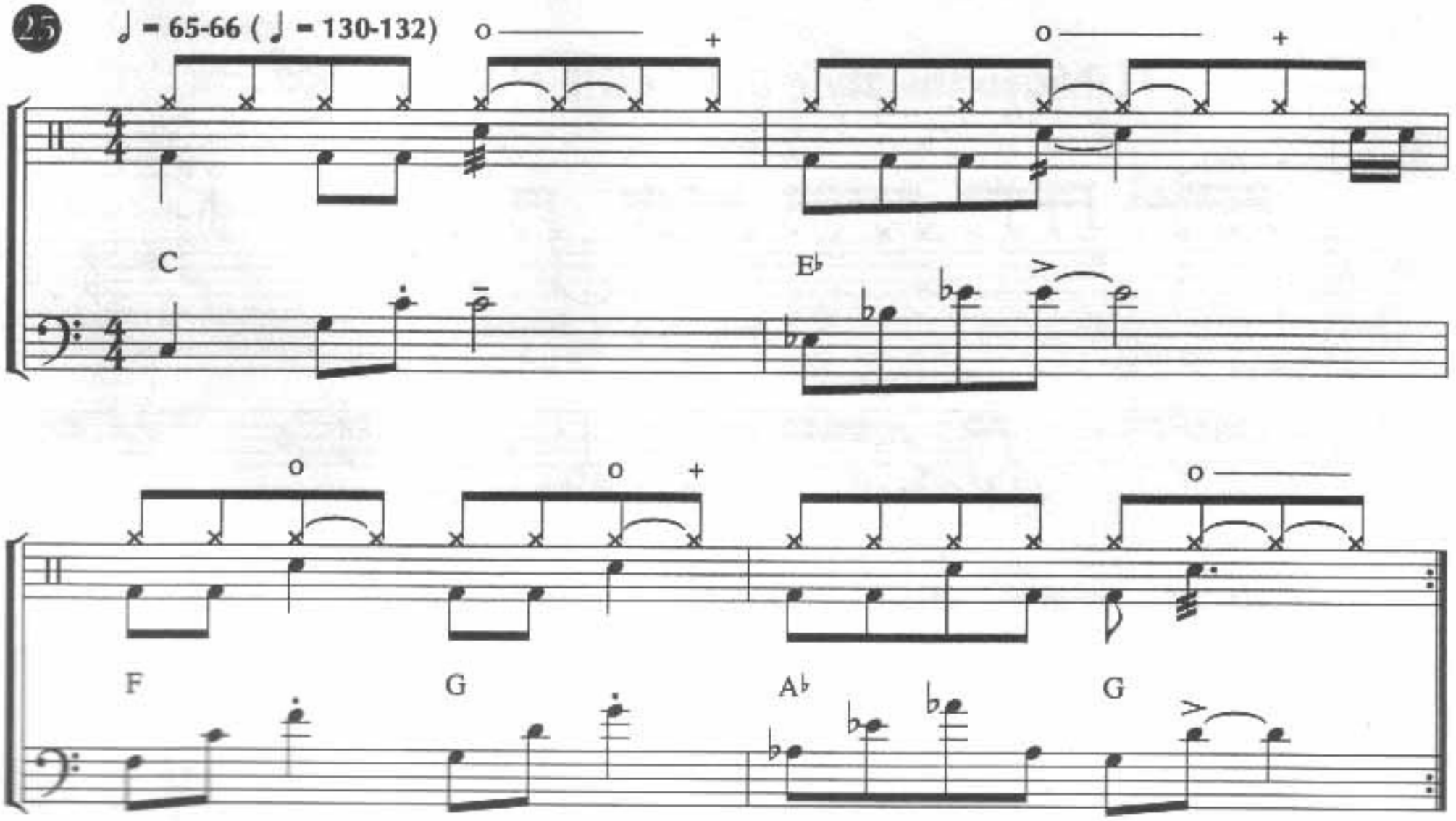
FUNK

24 ♩ = 108-109

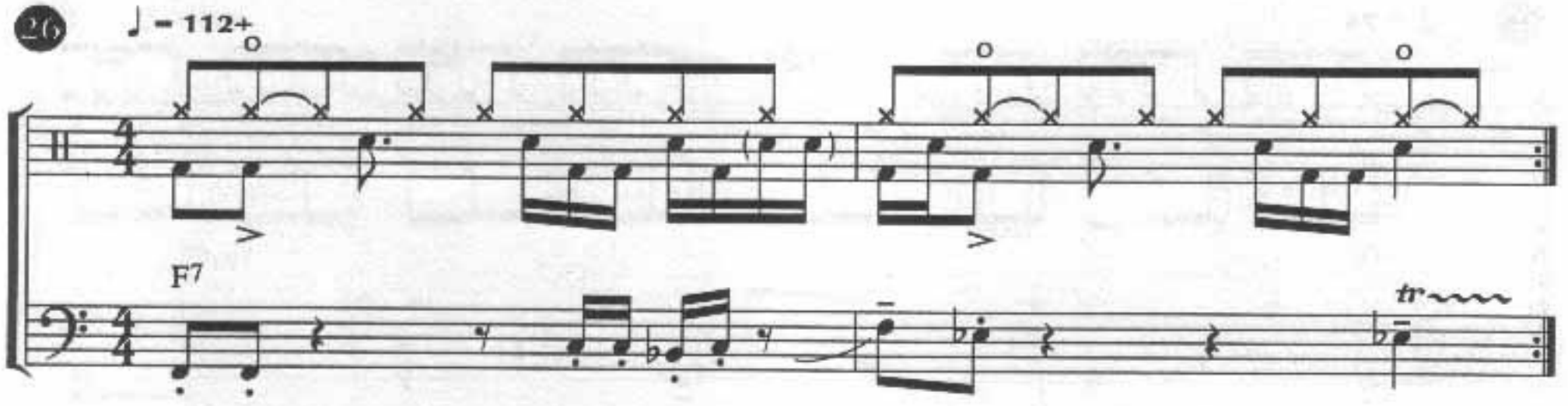


JAZZY SLUSH-FUNK

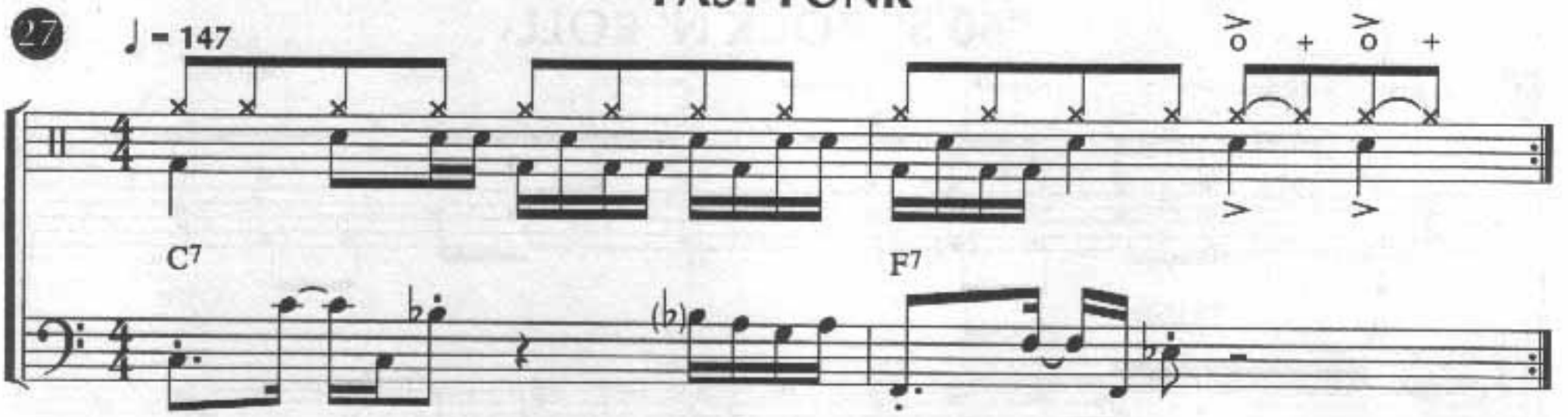
25 ♩ = 65-66 (♩ = 130-132)



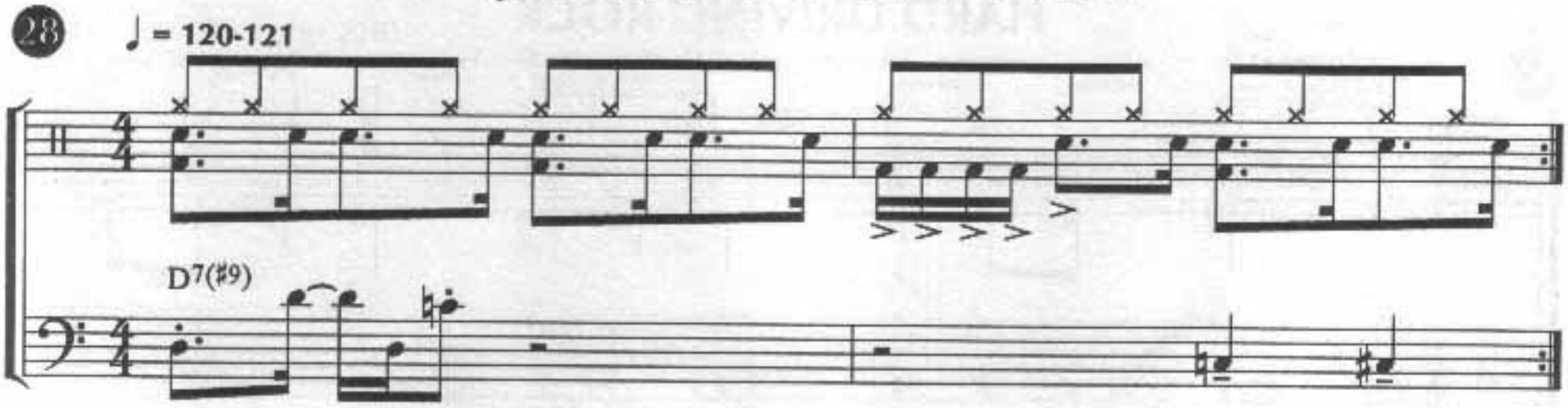
FUNK



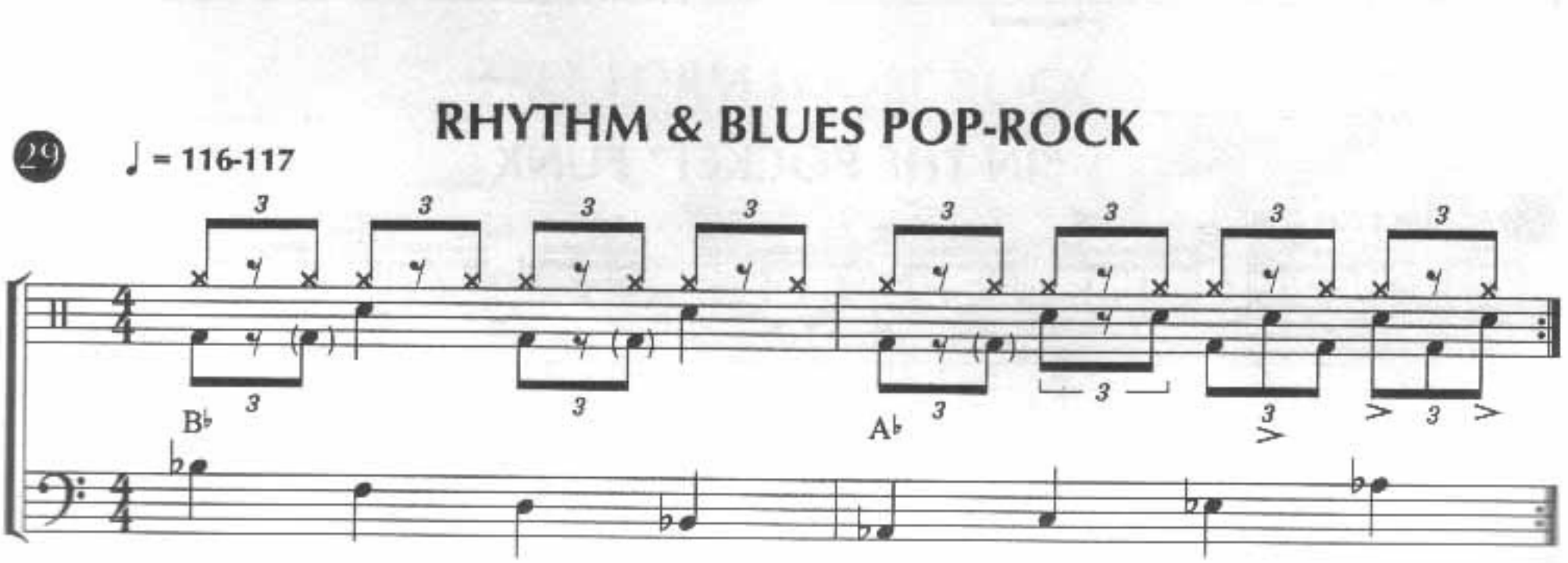
FAST FUNK



"QUADRUPLE KICK" FUSION

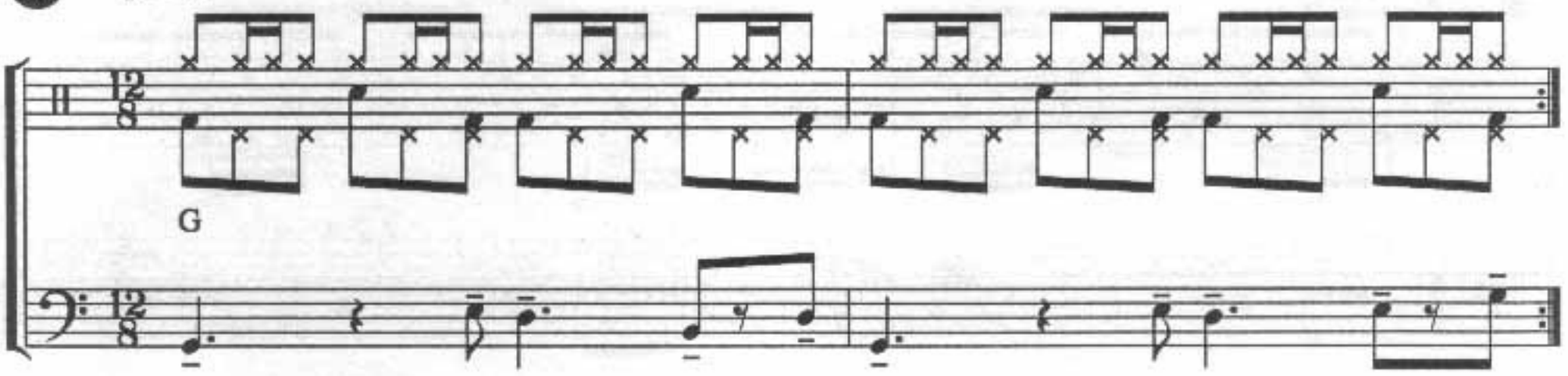


RHYTHM & BLUES POP-ROCK



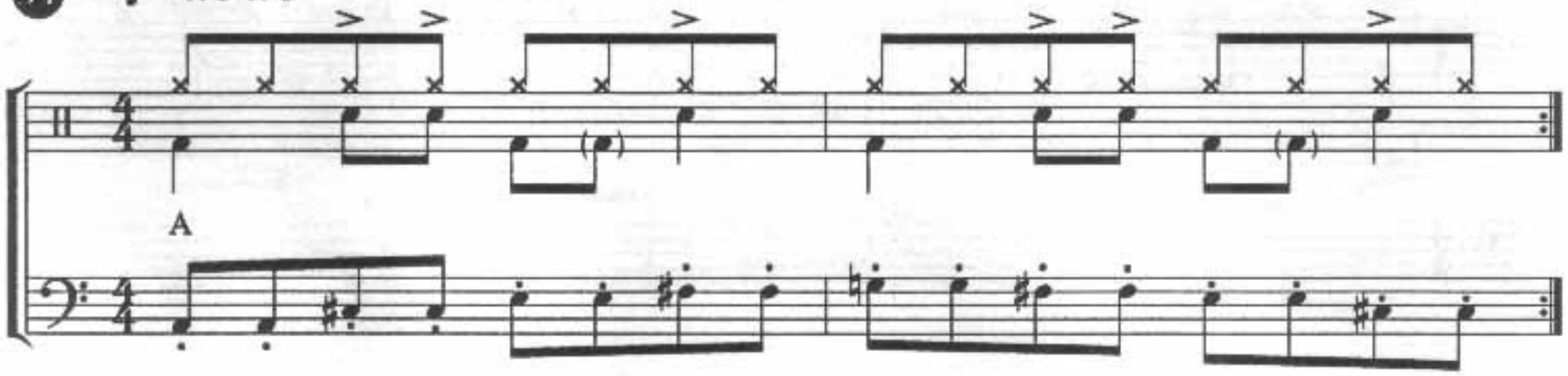
MEDIUM 12/8 BLUES-ROCK

30 ♩. = 74



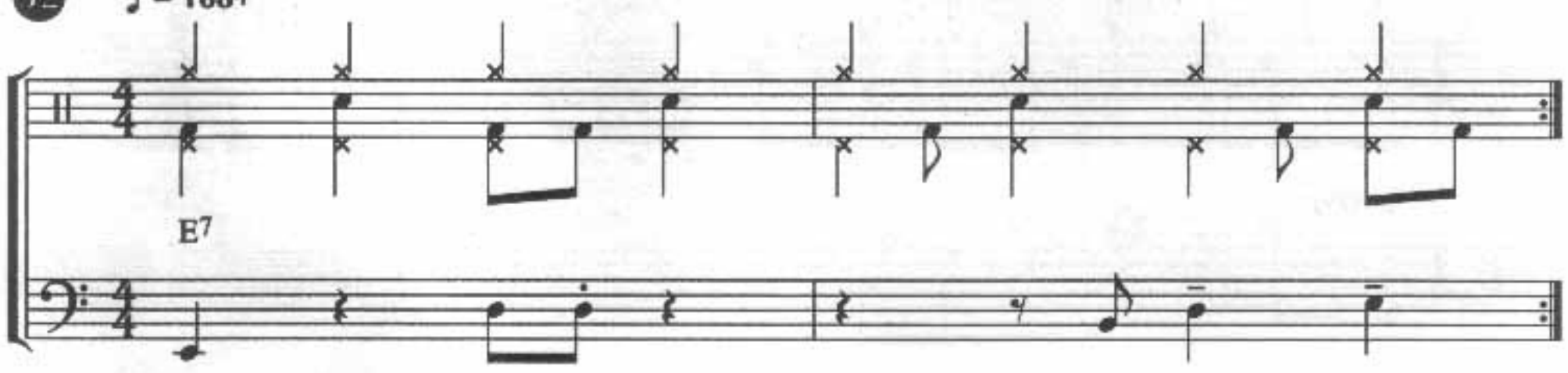
"60'S" ROCK N' ROLL

31 ♩ = 173-176



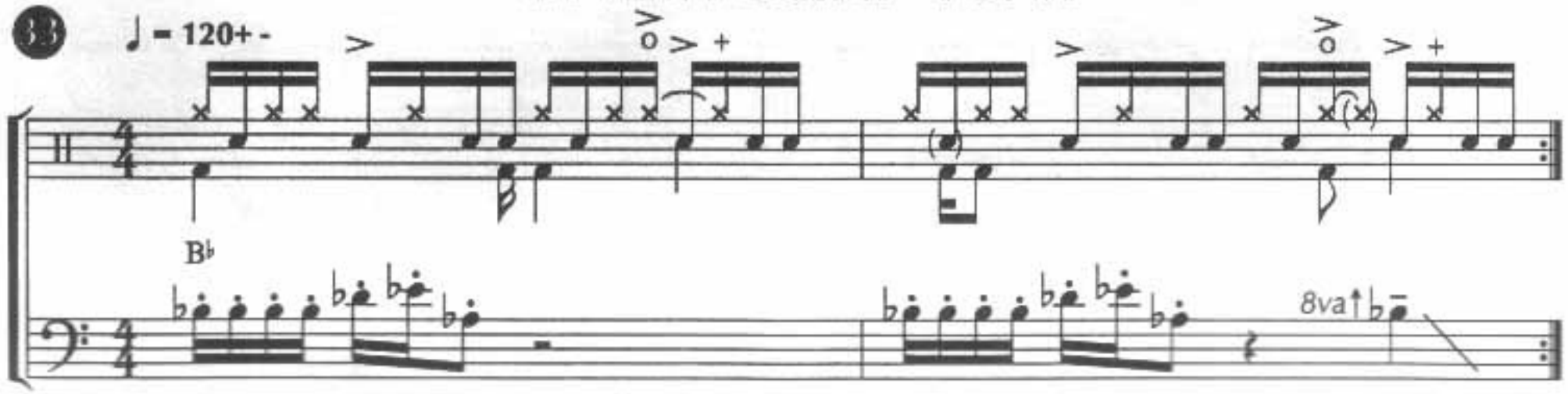
HARD DRIVING ROCK

32 ♩ = 168+



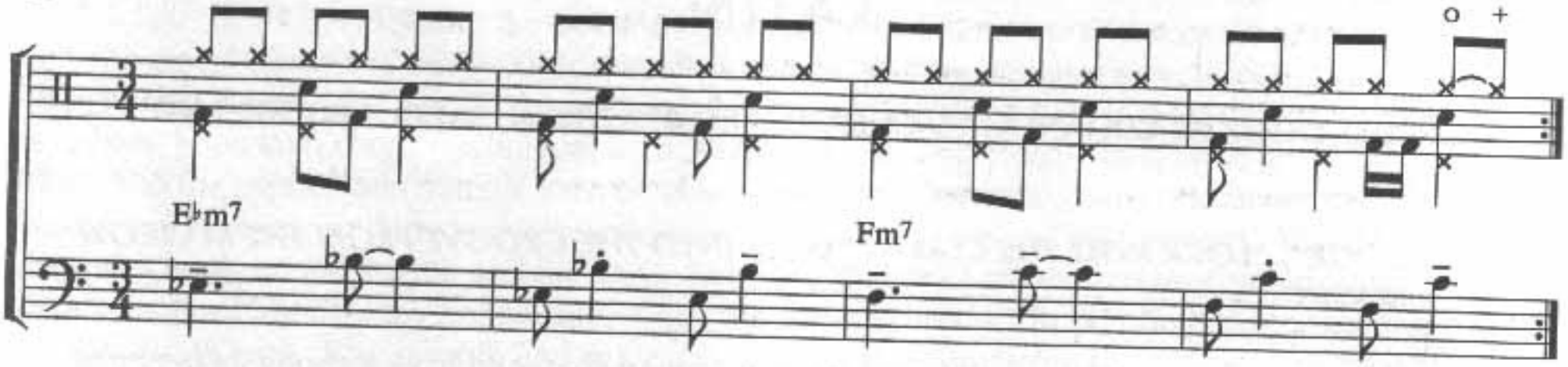
"IN THE POCKET" FUNK

33 ♩ = 120+ -



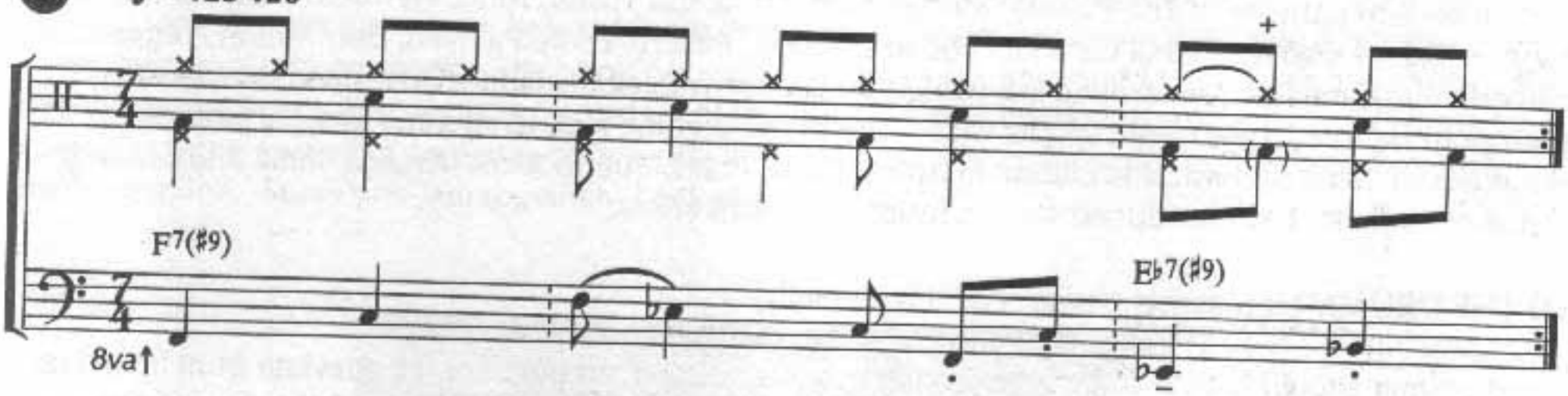
3/4 ROCK

34 ♩ = 120



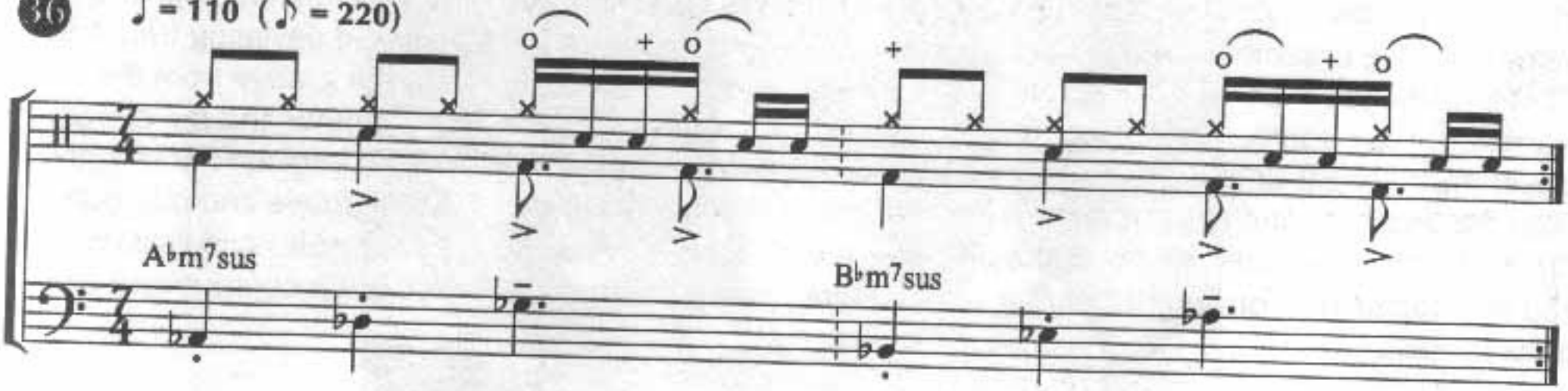
7/4 ROCK-JAZZ

35 ♩ = 123-126



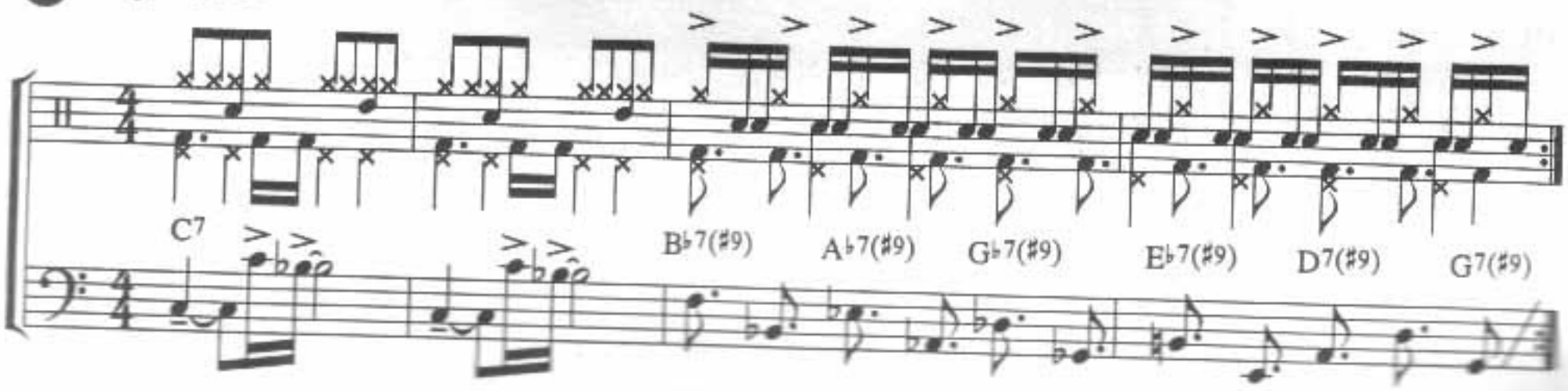
7/4 ROCK

36 ♩ = 110 (♪ = 220)



FREE FORM LOOSE ROCK

37 ♩ = 92-94



SECTION 2
LATIN

HOW TO PLAY LATIN, BRAZILIAN, AFRO-CUBAN, AFRO-BRAZILIAN, SALSA, REGGAE AND WORLD-BEAT

"MAKE IT COOK", "LOCK INTO THE CLAVE", "LOCK INTO THE *GROOVE FROM THE MARROW OF YOUR BONES"*

Afro-cuban, salsa style latin music and other musics from around the world have a strong influence on today's rock, fusion, jazz, pop and country compositions. The drummer and bassist can no longer "get by" knowing one or two cliché latin patterns that might not be authentic. Today's rhythm section player must play in more correct latin styles from a wider choice of groove patterns. Study carefully and master the rhythm section patterns of Tito Puente, Mongo Santamaria, Cal Tjader, Airto, Hermeto Pasqual, Ray Baretto, Ruben Blades, Michel Camilo, Paquito D'Rivera, Irakere, Eddie Palmieri, Bob Marley (reggae), and other rhythmic musics from around the world. Be familiar with all the latin grooves and dances and attempt to be true to the music and its roots. The secret is in the feel, tempo and groove pattern. Hundreds of years of musical evolution in Africa, Cuba, Brazil, Puerto Rico, Jamaica, India and the larger global community have produced today's fusion of various styles.

TO THE DRUMMER (bassists please read this carefully)

The drummer should lock into the proper latin groove pattern, then not alter it or deviate from it. In jazz and rock we improvise around the time keeping patterns frequently, but with latin grooves we keep our licks and fills to a minimum when we keep time. Solo bursts, fills and improvised solos are fine, but not so much a part of time keeping in latin styles. The Afro-cuban or salsa groove is more of an*"ensemble-unit-marrow-of-the-bones-Zen"* kind of thing than in other styles. Lock into the Afro pattern and become a member of the ensemble unit. Don't be a soloist unless it's your turn to solo. Avoid deviating from the *CLAVE* (authentic "KEY" groove pattern). Keep it simple, sparse and locked into the groove from the marrow of your bones. It's difficult to play drum set with a conga player. The drummer and the conga player must keep it simple and agree on who plays fills where, and who will not play soloistic licks where. Both the drummer and the Afro-brazilian percussionist should concentrate on the groove and play patterns that lock into each other well, with the proper authentic feel. Play less busy (fewer notes and licks) when you play together. You can play busier when you're playing drumset alone, without a conga player or percussionist.

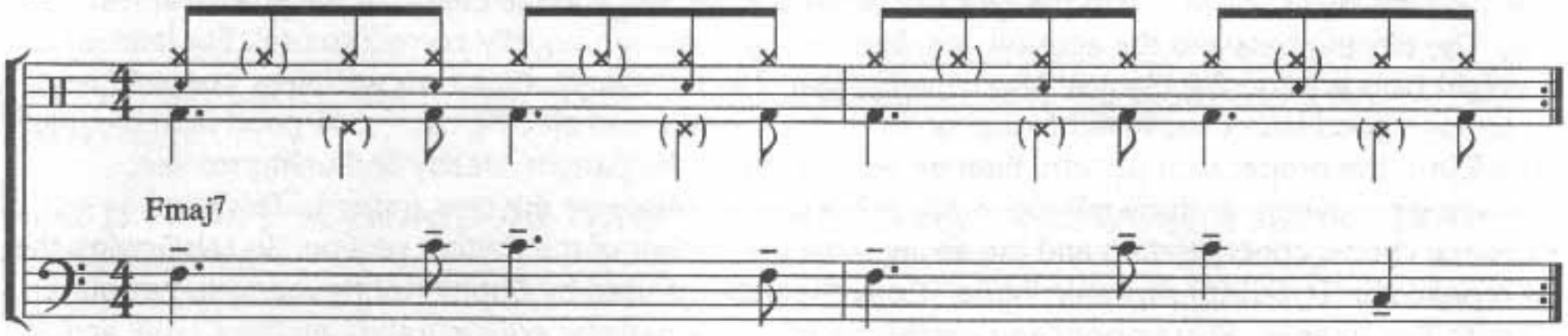
The drummer should mount a medium-low mambo bell (cowbell) on the bass drum, or somewhere close in, for special Afro-cuban tunes. All the musicians in the band need to hear a steady, authentic bell pattern that does not deviate or improvise too much. Play it on the cymbal bell also. Keep it simple. Go for the groove. Keep time with the hi-hat foot at all times.

TO THE BASSIST (drummers please read this carefully)

The bass player must also keep it simple, authentic and not play fusion or rock bass licks. A good bass pattern in latin styles will lock into the bell and conga pattern and *find the center of the groove* and stay there. The electric bass and the acoustic amplified upright bass are equally correct to use. For latin jazz, an upright bass is best. For electric Afro-cuban salsa styles, the electric bass is most fitting. It would be best to have good latin chops (technique) on both the acoustic and electric basses. A good latin bassist will lock into the proper latin pattern, then be able to repeat the pattern, steady and unimprovised, unwavering for twenty or thirty minutes while other players solo over the bass pattern. This takes endurance chops, concentration and the ability to be the anchor of the rhythm section. In salsa styles, the bass repeats the *TUMBAO* rhythmic figure. Copy the patterns used by Bobby Rodriguez, who has played bass with Tito Puente. Play smooth and aggressive latin bass patterns concentrating on the *CLAVE* and the *TUMBAO*. Most latin bass lines are drum oriented so it would be helpful for the bassist to study some drum set and conga to get concepts of what the bass line is supposed to accomplish. Afro-cuban salsa bass players are very rhythmic. A pattern for a bossa seldom works for a samba; the samba pattern does not fit the naningo; the naningo bass line just won't do on a mozambique-style tune. Know your basic latin styles and tempos. Jam (play your bass) with the drummer, conga player and a third latin percussionist. Concentrate on a section sound. The book *Afro-cuban Grooves For Bass And Drums* is a good study guide. (See the bass bibliography on pages 59 and 60 of this book.) Listen carefully to recordings mentioned above. Copy the *ensemble* concepts of these rhythm sections with your drummer. The drummer and bassist are a unit. Study and jam together. **Lock in and *cook*.**

MEDIUM BOSSA NOVA (Brazilian)

38 ♩ = 130-132

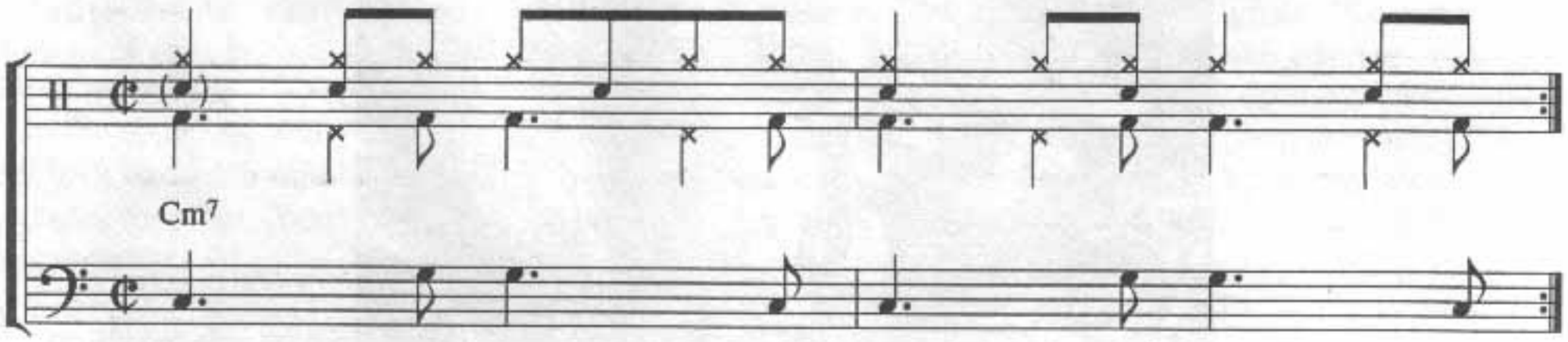


FAST BOSSA NOVA (Brazilian)

39 ♩ = 158

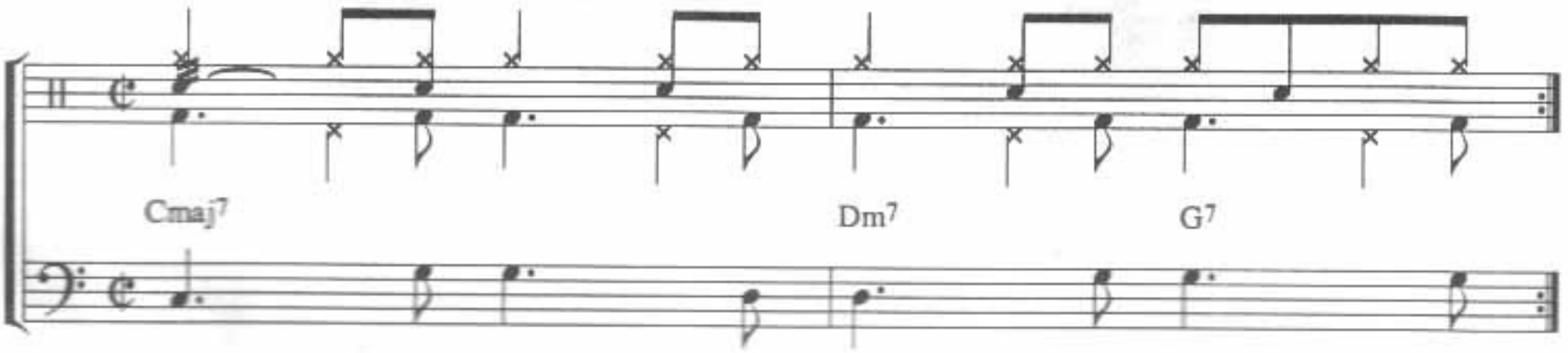
MEDIUM SAMBA (Brazilian)

40 ♩ = 100-104 (♩ = 200-208)



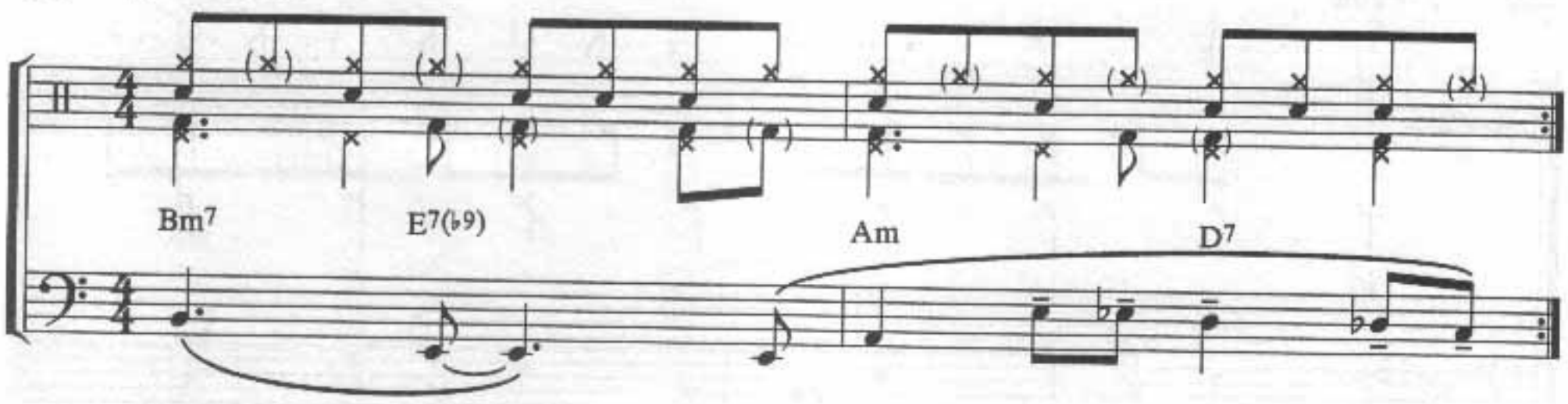
FAST SAMBA (Brazilian)

41 ♩ = 119-120 (♩ = 238-240)



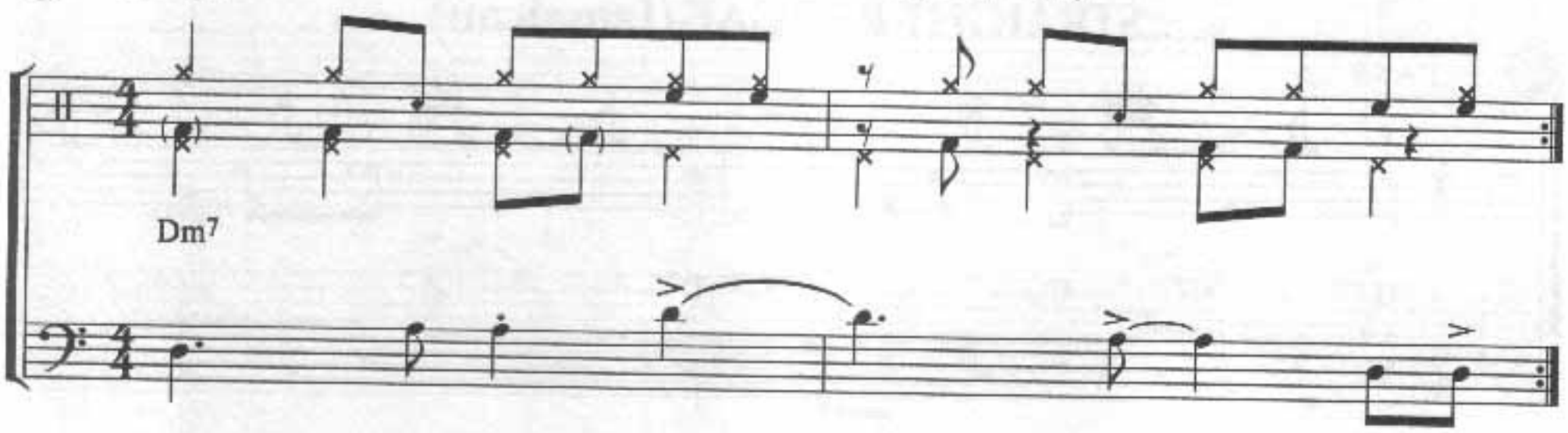
CHA CHA CHA (Cuban)

42 ♩ = 122-123



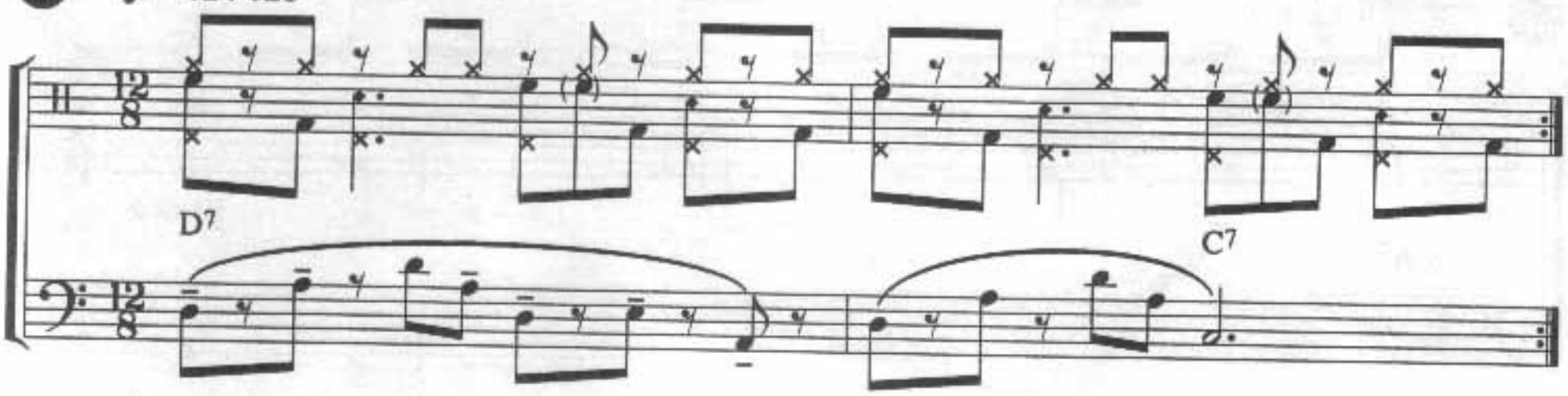
SON MONTUNO (Cuban)

43 ♩ = 157



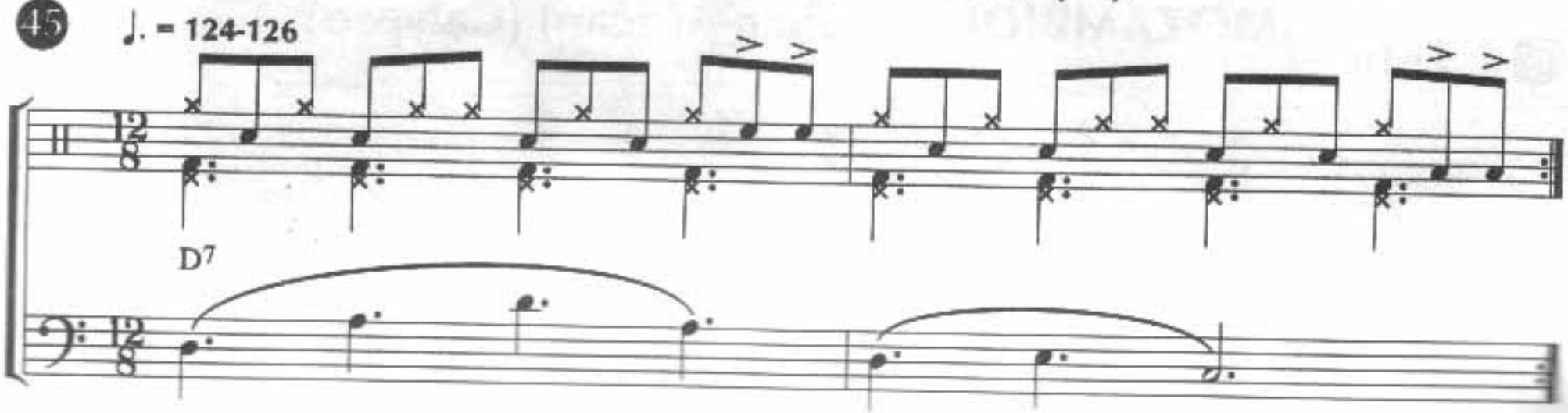
NAÑIGO (African 12/8)

44 ♩. = 124-126



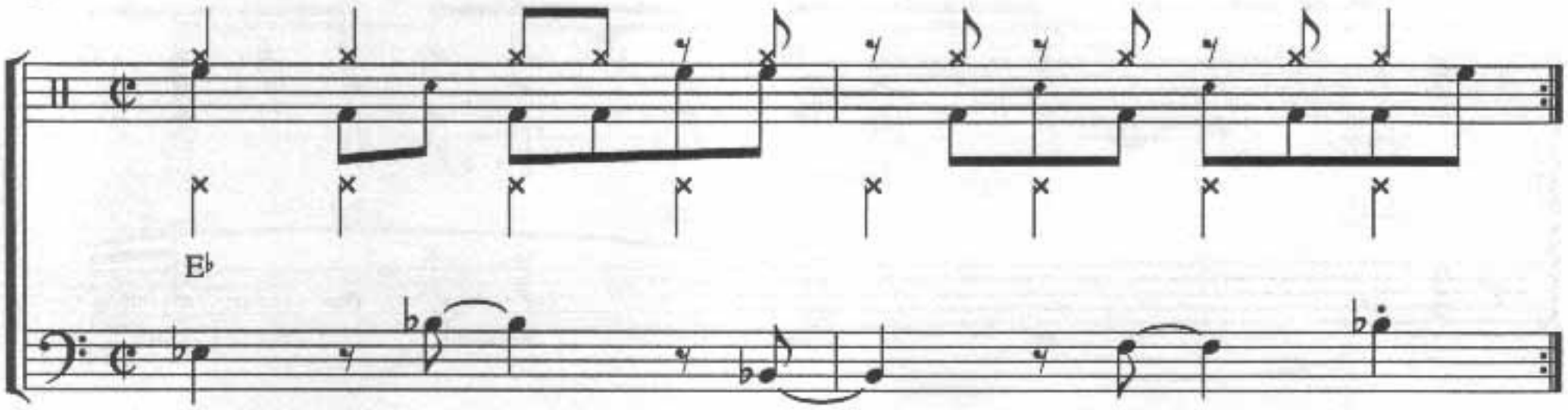
EASY NAÑIGO (African 12/8)

45 ♩. = 124-126



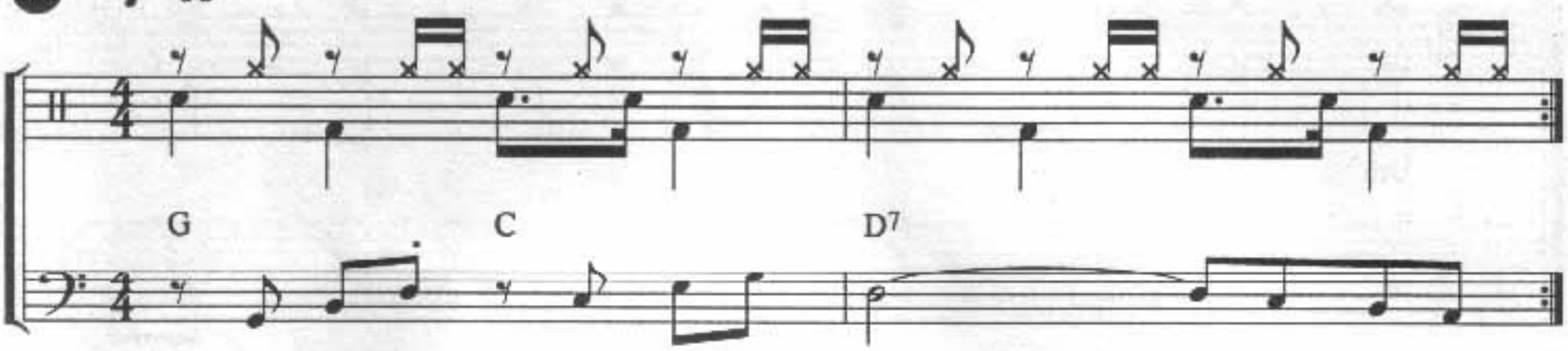
BATUCADA (Afro-Cuban Brazilian)

46 ♩ = 208



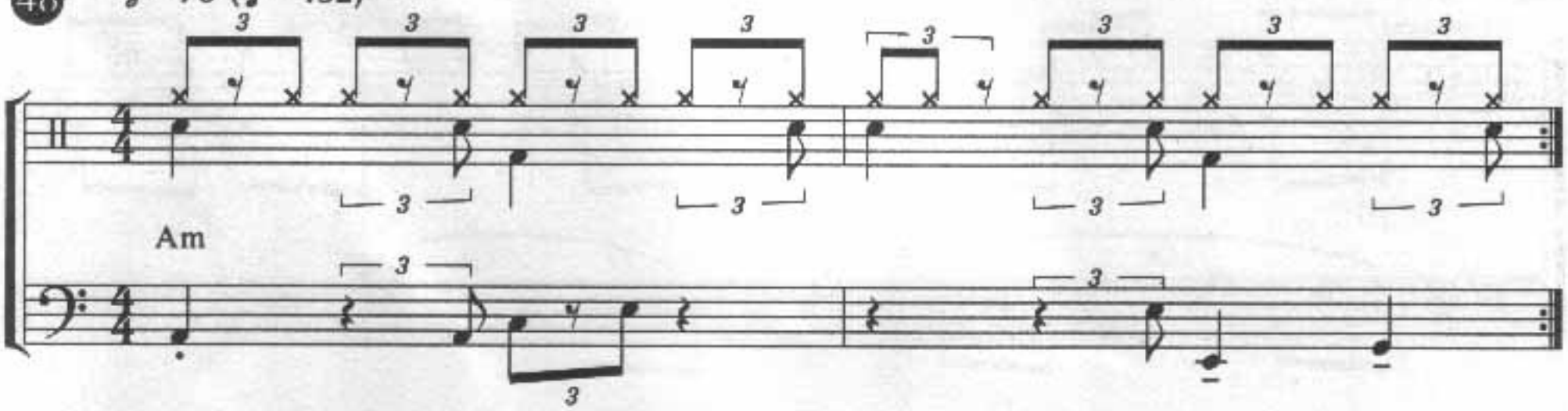
STRAIGHT REGGAE (Jamaican)

47 ♩ = 98



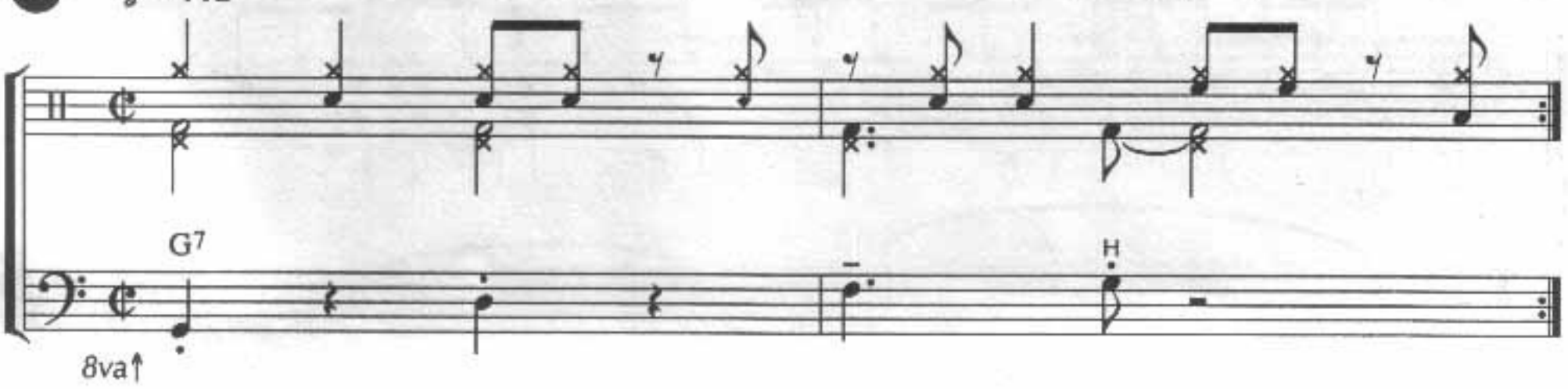
SHUFFLE REGGAE (Jamaican)

48 ♩ = 76 (♩ = 152)



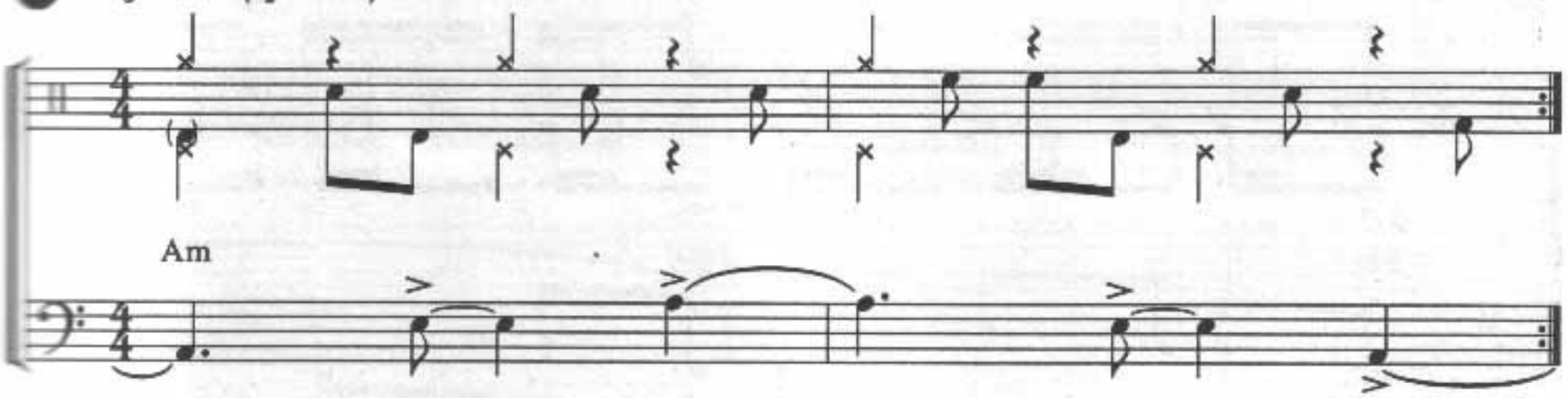
MOZAMBIQUE (Cuban-African) (Calypso)

49 ♩ = 112



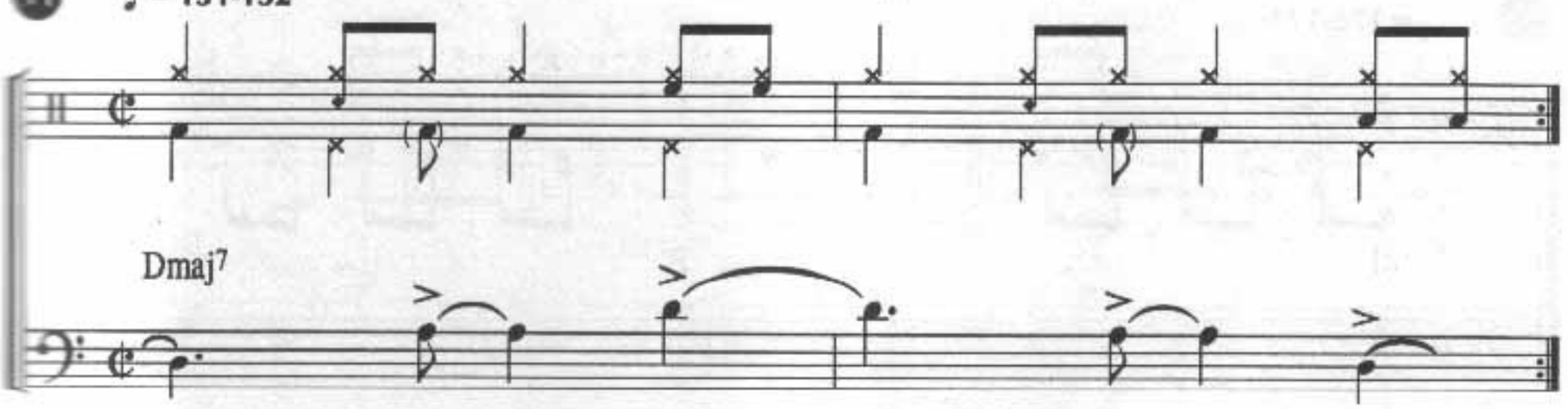
SONGO-STYLE FUSION (Cuban)

50 ♩ = 100 (♩ = 200)



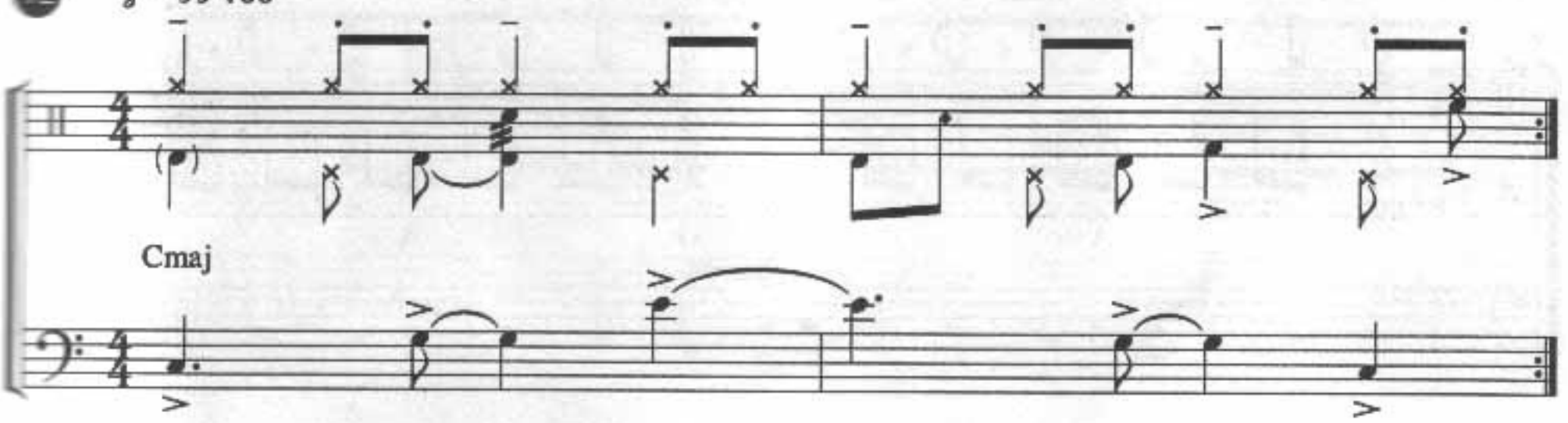
SLOW MAMBO (Cuban)

51 ♩ = 131-132



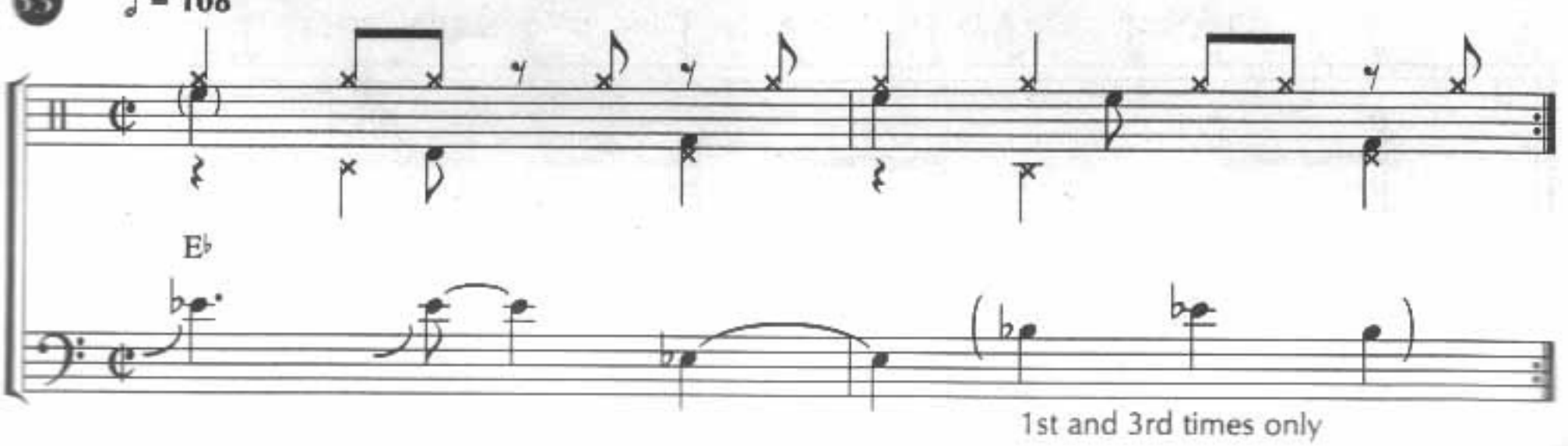
BAION (Brazilian)

52 ♩ = 99-100



GUAGUANCO (African/Puerto Rican/Cuban)

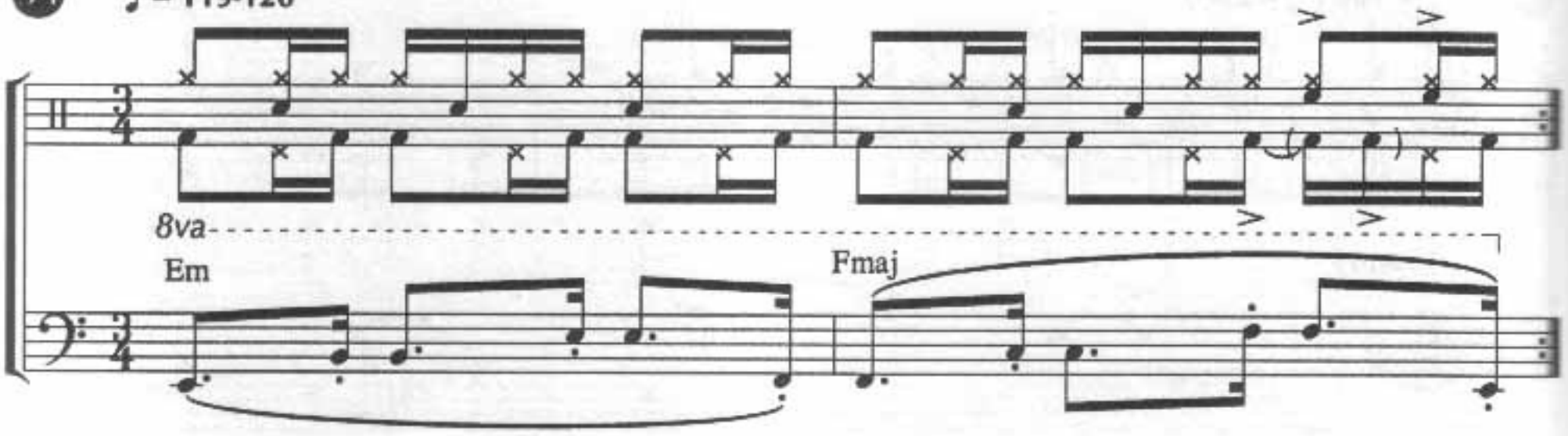
53 ♩ = 108



1st and 3rd times only

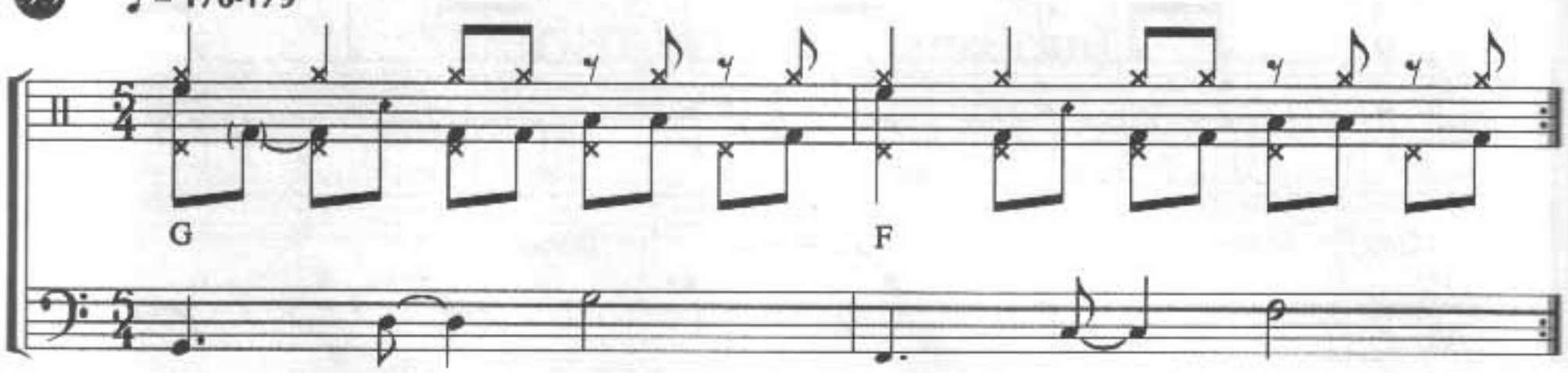
SAMBA IN 3/4 (Brazilian-USA)

54 ♩ = 119-120



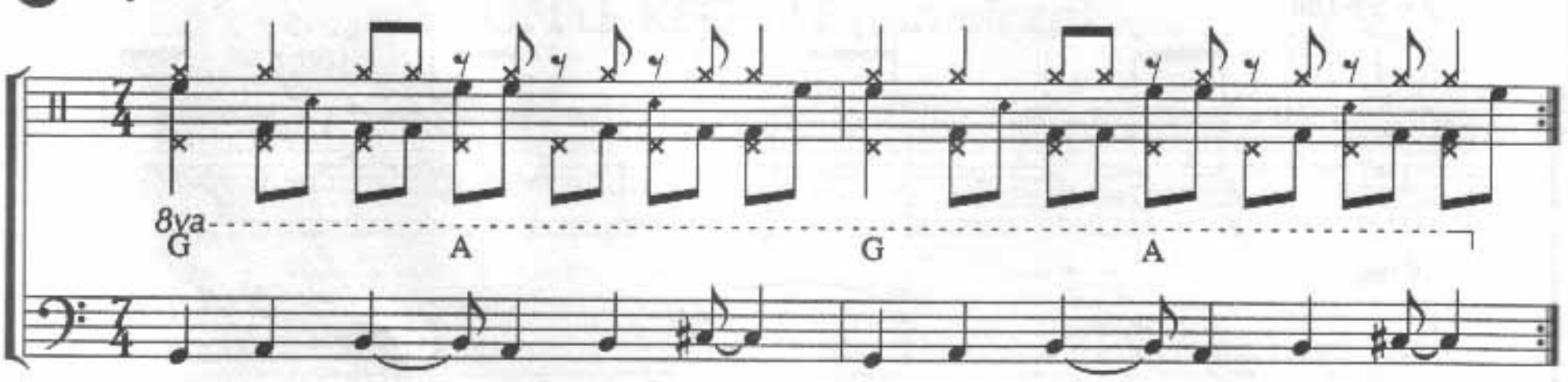
5/4 LATIN (Brazilian-USA)

55 ♩ = 176-179



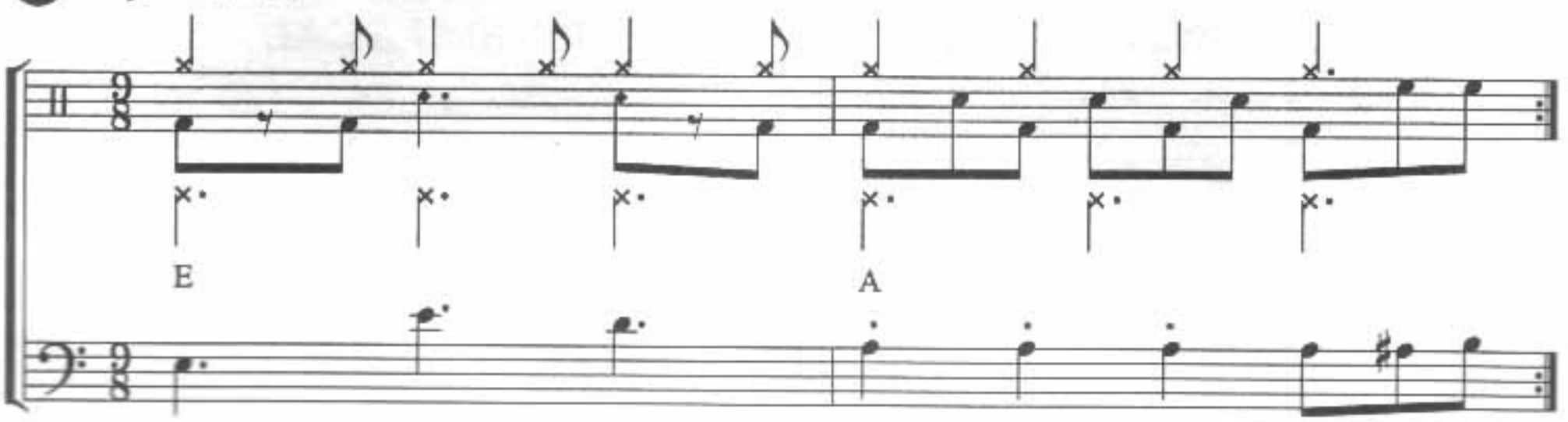
7/4 BATUCADA (Brazilian-USA)

56 ♩ = 200-201



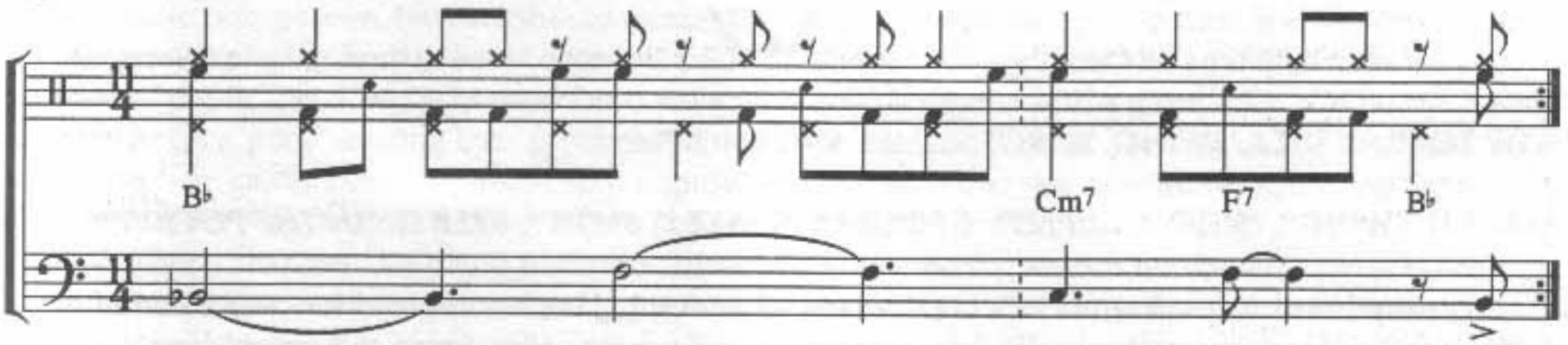
LATIN GROOVE IN 9 (USA)

57 ♩. = 120-121



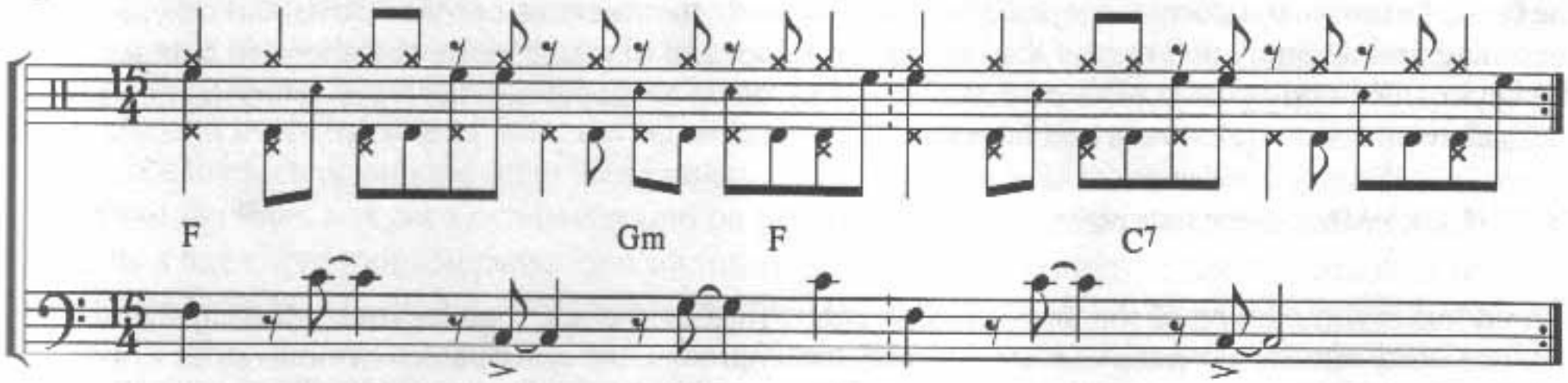
AFRO-CUBAN IN 11/4 (Brazilian-USA)

58 ♩ = 204-205



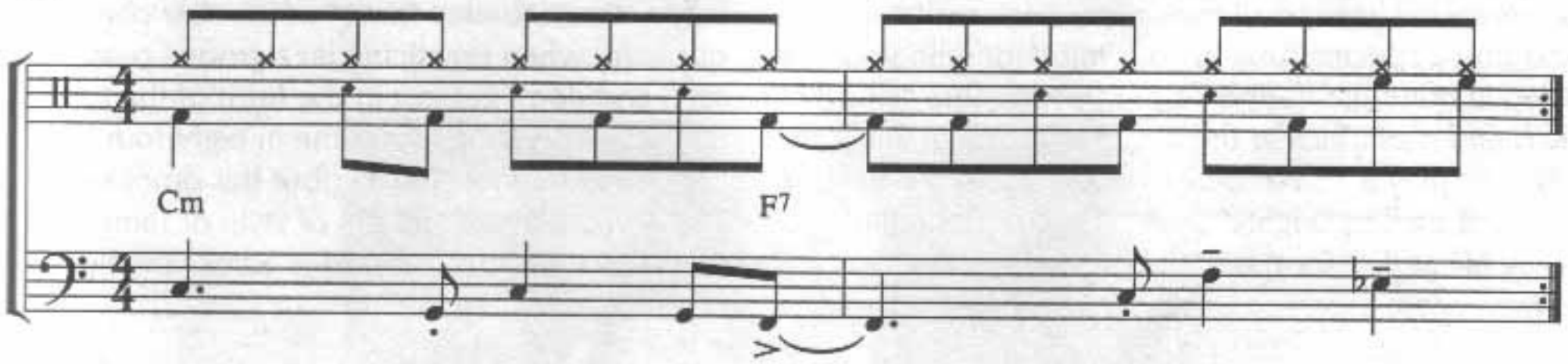
BATUCADA IN 15/4 (Brazilian-USA)

59 ♩ = 213-216



SANTANA-STYLE GROOVE (Latin-Rock Pop)

60 ♩ = 132-136



LATIN KICK (Afro-Cuban)

61 ♩ = 132-136

Note: Trade "16's" with #60 and 61, adding fills in #61!

SECTION 3
JAZZ

HOW TO PLAY JAZZ, SWING, BE-BOP, BLUES AND SHUFFLE

"MAKE IT SWING", "KEEP A TRIPLETY GROOVE", "MAKE IT FLOW", KEEP IT *"IN THE POCKET"*

Jazz, in its myriad of styles, is America's improvisational art form. Jazz has evolved for over a period of ninety years, and requires extensive listening, practicing and onstage experience to master. Jazz is an aesthetic and a lifestyle as well as a style of musical improvisation. Listen to, digest, memorize and assimilate many recordings of the jazz masters. Study and master the jazz patterns played by the jazz greats on your instrument, but try to learn *why* they play those patterns as well as copying the patterns themselves. Assimilate the jazz "triplety" feel into the fabric of the music. Play the music, don't just play the licks. Listen to and copy the styles of all the various rhythm sections of Miles Davis and other jazz recording artists. Study and master the way the drummer and bassist perform together and interact with the keyboardist and guitarist. The rhythm section lays down a "carpet of *time*" upon which all the other musical events dance, converse and interact.

TO THE DRUMMER (bassists please read this carefully)

The drummer should tune all the drums slightly tighter (higher in pitch) than for rock or fusion styles. Play the bass drum lighter, using triplety "push beats" and unpredictable syncopated rhythms rather than predictable rock bass drum downbeat accents. Some jazz has a light, floaty, airy quality to it . . . the opposite style of heavy rock. Lock into a triplet feel. Play with a "dig in" time feel concentrating on ride cymbal and hi hat intensity, around which the triplety snare drum and bass drum patterns dance and float. Master the stylistic patterns and licks of Art Blakey, Tony Williams, Elvin Jones, Jack DeJohnette, Max Roach, Roy Haynes, Mel Lewis, Buddy Rich, Louis Bellson, Peter Erskine, Jeff Watts and other great jazz drummers. Listen to all their recordings and play all their tunes. Learn to play "time" in four bar phrases and sing a specific tune in your mind (or with your voice, out loud) when practicing jazz groove patterns. Keep in mind the harmonic progression (the "chord changes") and don't get lost in the form of the tune. (Roll and crash/kick at the top of the form at first.) Play a 32 bar AABA song form tune in eight four-bar phrases; play a 12 bar blues tune in three four-bar phrases. Practice trading "fours" (four bar drum solo fills) and trading "eights" (eight bar drum solo fills) in every tune you play, regardless of style or tempo. A weak hi-hat (left foot) is very bad. Master the brushes, also. Play with a linear phrasing, across the bar lines.

TO **THE BASSIST** (drummers please read this carefully)

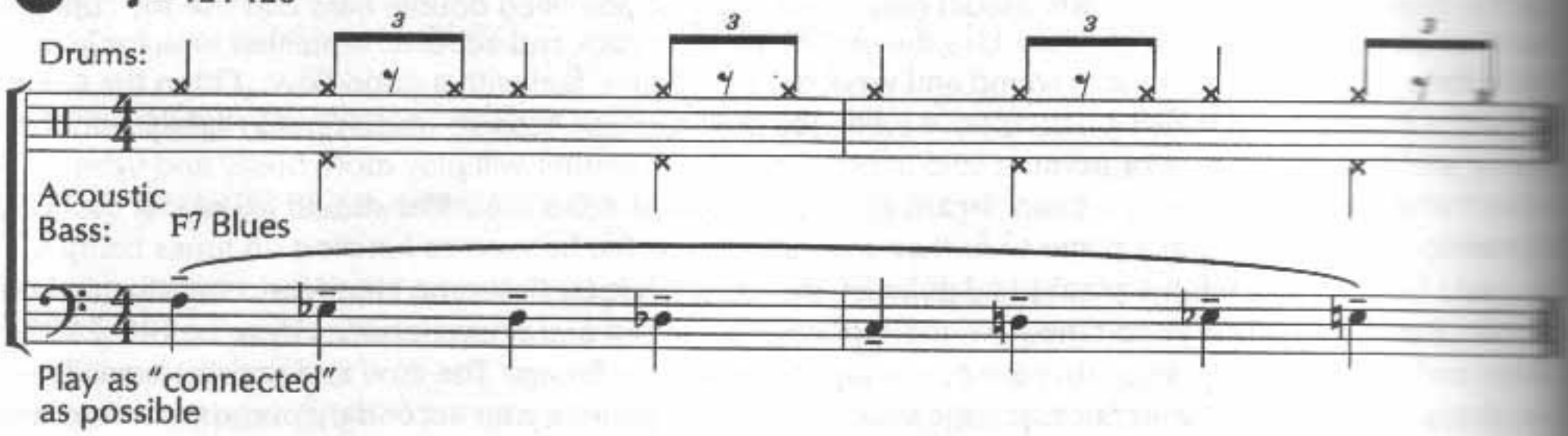
For the classic jazz groove, bassists should master the acoustic amplified double bass and use the "upright bass" when not playing funk or rock. Use the electric bass for rock and acoustic amplified bass for jazz. Strive for a "dig in" pizzicato jazz sound and work for a solid time feel with a good flow. Often the bassist will settle in on a good walking bass groove while the drummer will "comp" (accompany) lightly with the pianist and jazz saxophone or trumpet solo improviser. The drummer will play more busily and lightly, while the bassist will lock into a deep, legato groove. The bassist and drummer should figure out the harmonic chord changes at a piano to further understand how the harmonies function on tunes being learned. Be alert to what the pianist and guitarist are doing while (at the same time) concentrating on your primary job of keeping a good time flow and groove. The bassist and drummer must develop BIG EARS. Listen and watch intently, keep up your concentration and never let up. The time feel and groove will wander around (rush, drag or fluctuate) the very moment it becomes your secondary purpose, or the very moment your mind begins to wander. The groove is *everything* in jazz. Concentrate. Listen to the drummer's hi-hat. The drummer must keep the band together with a good, strong left foot hi-hat back beat groove. Listen to the hi-hat as you lay down your bassline groove. (Practice this with a metronome, using the metronome clicks as if they are hi-hat chicks on back beat counts two and four). A good jazz drummer will keep time with the hi-hat (left foot) during "fours", solos and fills, as well as during the tune itself. Set up very close to the hi-hat side of the drum set, amp toward the drums. Lay down and maintain the jazz groove while interacting with the other jazz musicians in a conversational manner (very sparingly). Capture the mood of the tune, and get a rich bass sound on ballads (slow tunes). For swing and be-bop, approach walking bass line chord tones stepwise for a smoother, legato walking pattern. Study the basslines of Ron Carter, Eddie Gomez, Ray Brown, Paul Chambers, Rufus Ried, Oscar Pettiford, Ray Drummond, Leroy Vinegar and other great jazz bassists. Copy their styles on electric bass as well as acoustic amplified bass. Keep good time and SWING.

The most important thing a drummer and bassist must do is KEEP GOOD TIME.

The written jazz drum patterns on pages 34 through 46 are basic outlines for "comping" in jazz styles. The drummer should embellish these written patterns in a jazz style adding creative subtleties. For jazz style, watch the video and listen to records, tapes and CD's.

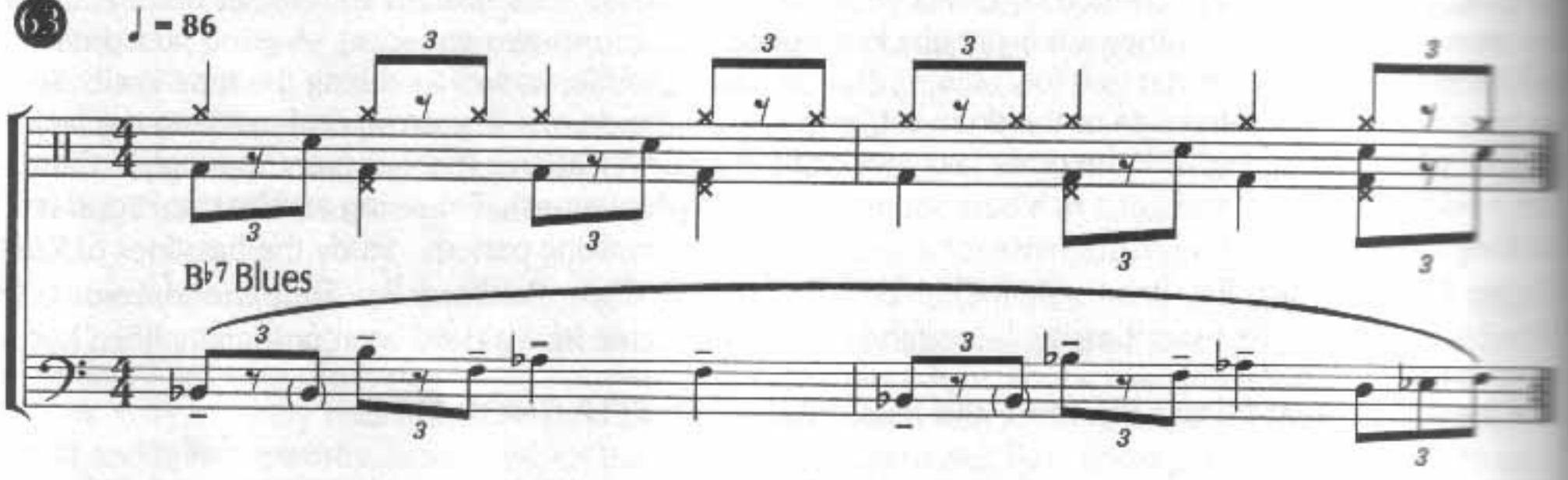
MEDIUM SWING

62 ♩ = 124-126



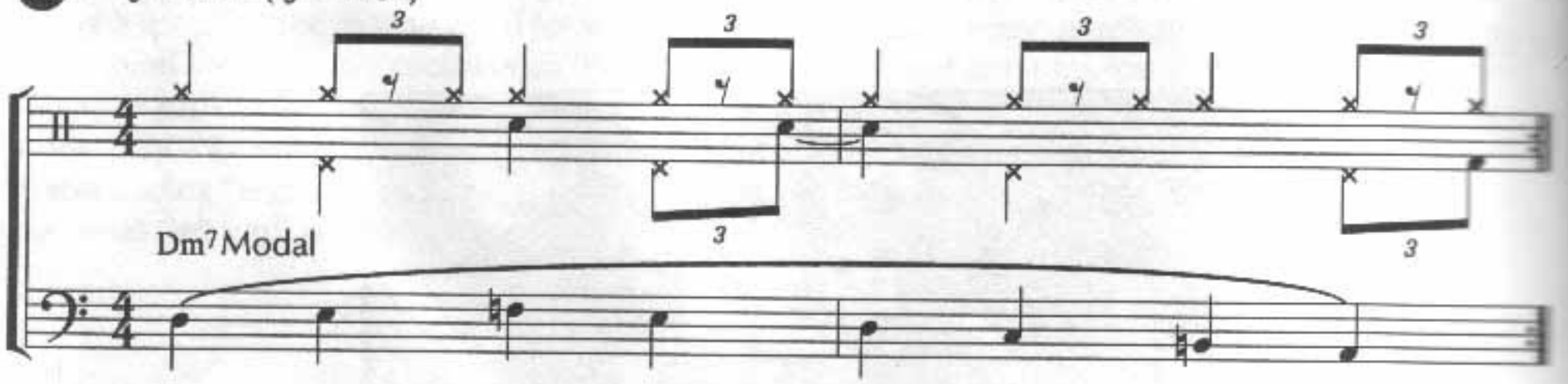
SLOW BLUES

63 ♩ = 86



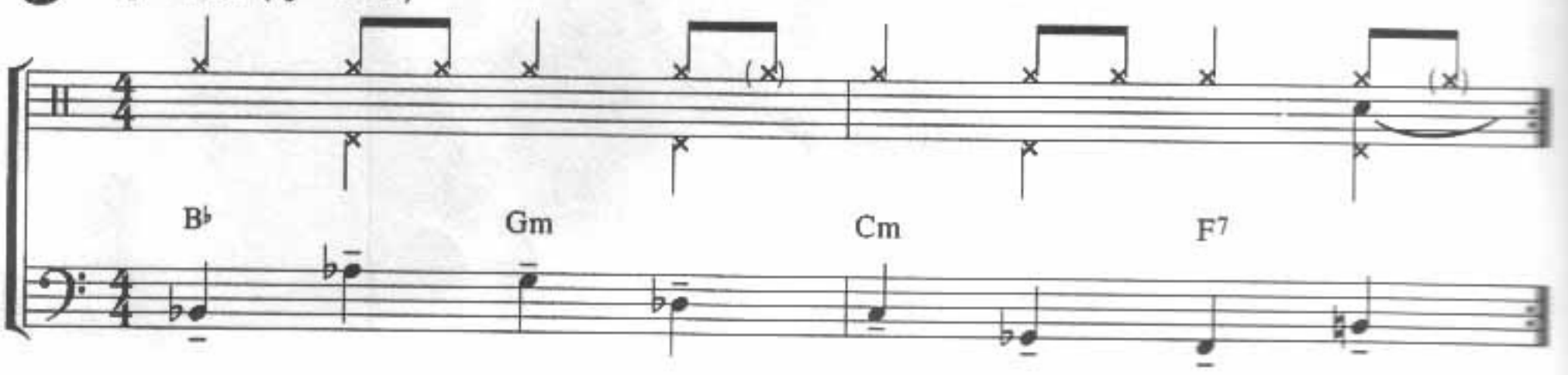
UP TEMPO BE-BOP

64 ♩ = 240+ (♩ = 120+)



FAST JAZZ

65 ♩ = 250+ (♩ = 125+)



INSTRUCTIONS FOR PLAYING GROOVES 66 through 73 ("the next two pages")

1. Play each groove by itself for four (4) minutes, keeping the same tempo.

2. Play from one groove to the next, one (1) minute each, for eight grooves. (Play eight minutes, non-stop.)

3. Play each groove for thirty-two (32) bars (measures), then move to the next groove.

HINTS:

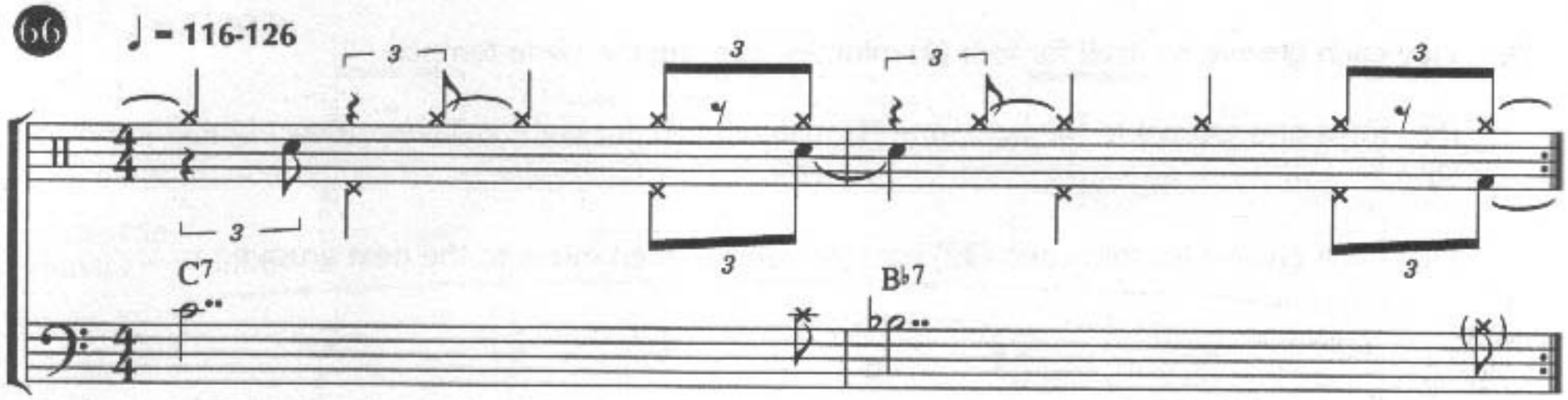
1. Keep steady time; don't rush or drag the tempo;
2. Make a smooth transition from one groove to the next groove;
3. "Dig In", keeping the integrity of each groove. Concentrate;
4. "Lock In" with the drummer/bassist for tight ensemble groove;
5. Get ever more intense, from #66 (sparse) to #73 (intense) without changing speed;
6. Play at faster and slower tempi (speeds), keeping in mind the above "hints". Choose a tempo and stick with it; don't accelerate or retard.

Observations:

Even though you're playing a single jazz tempo (MM ♩ = 126 for example), jazz music often requires different levels of business and intensity of groove. These intensity levels also occur in latin and rock styles. It is important to practice various intensity levels and grooves with a single tempo striving for seamless, steady transitions. Practice transitions. Also work on feeling four-bar phrases and counting 8, 16 and 32 measure sequences. Practice playing in phrases. This discipline helps in chart reading. For further work, play through stacks of charts from the big band jazz ensemble libraries of Count Basie, Thad Jones-Mel Lewis, Woody Herman, Stan Kenton, Don Ellis, Toshiko Akiyoshi, Maynard Ferguson, Duke Ellington, Buddy Rich, Louis Bellson and others. Play with records, tapes and CD's **while reading the charts.** Get the drum and bass parts from jazz ensemble directors at universities, colleges, community colleges and high school music departments.

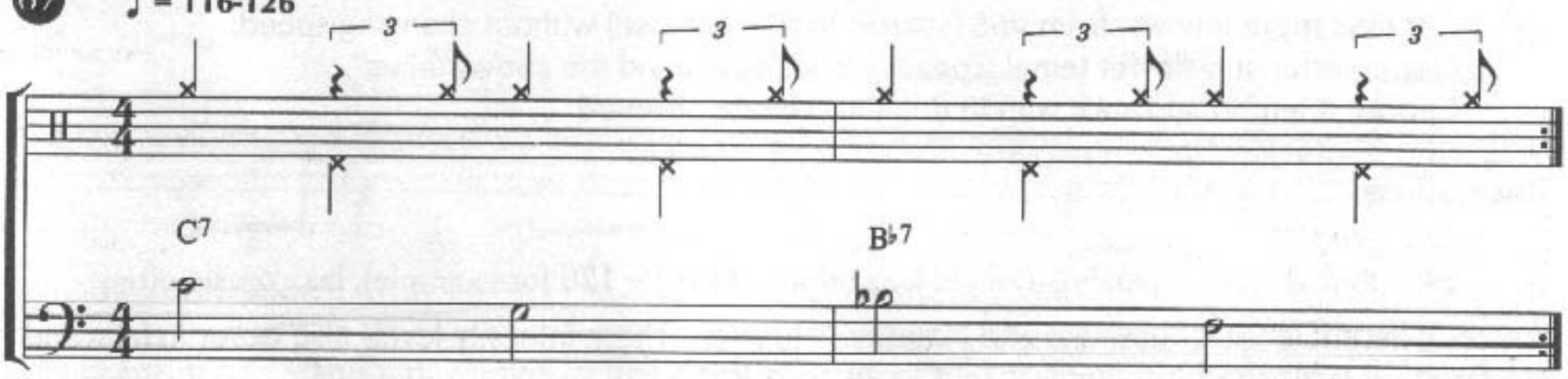
LOOSE JAZZ FEEL

66 ♩ = 116-126



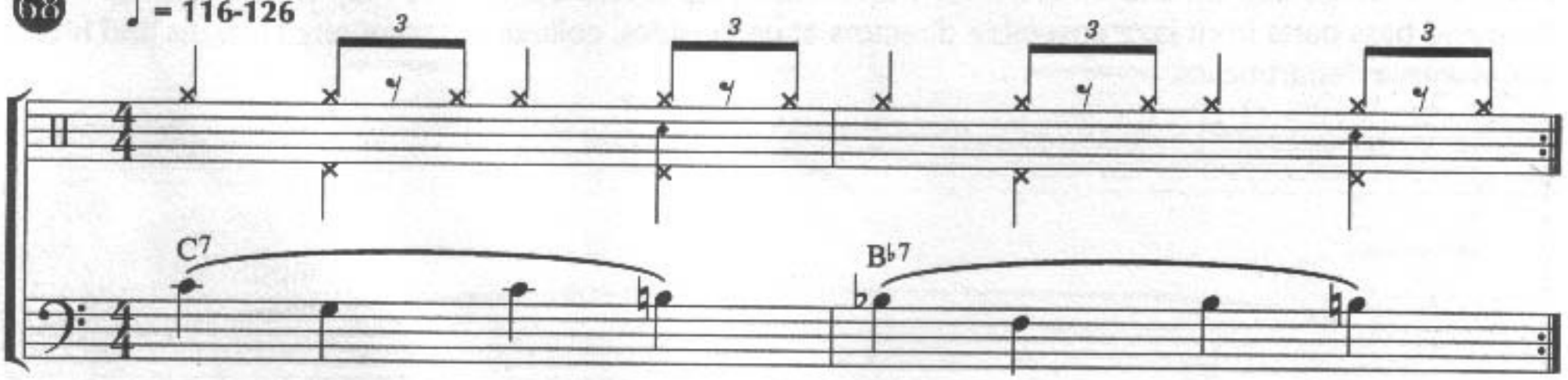
"2" (TWO) FEEL

67 ♩ = 116-126



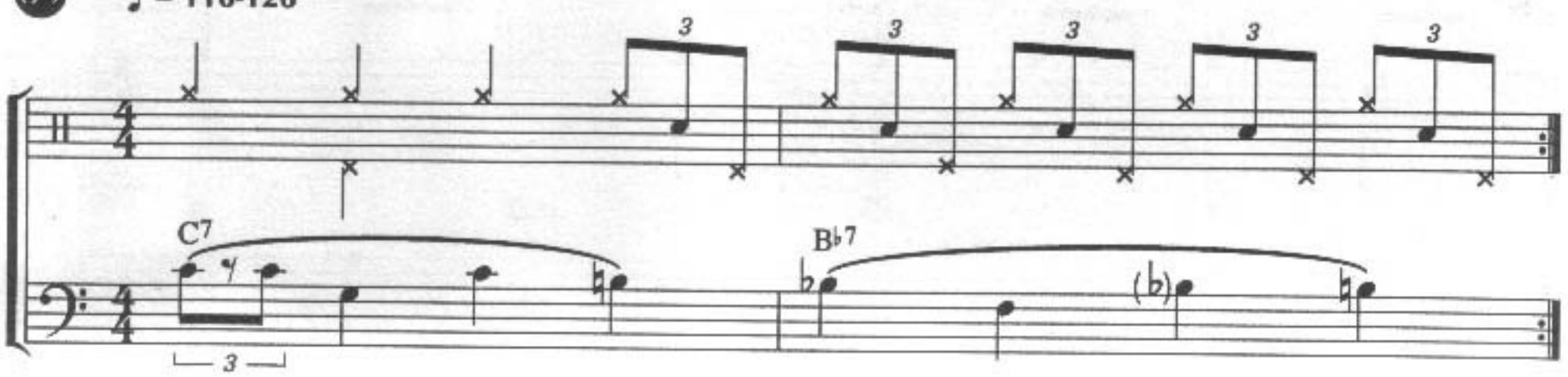
"PHILLY JOE" FOUR FEEL

68 ♩ = 116-126



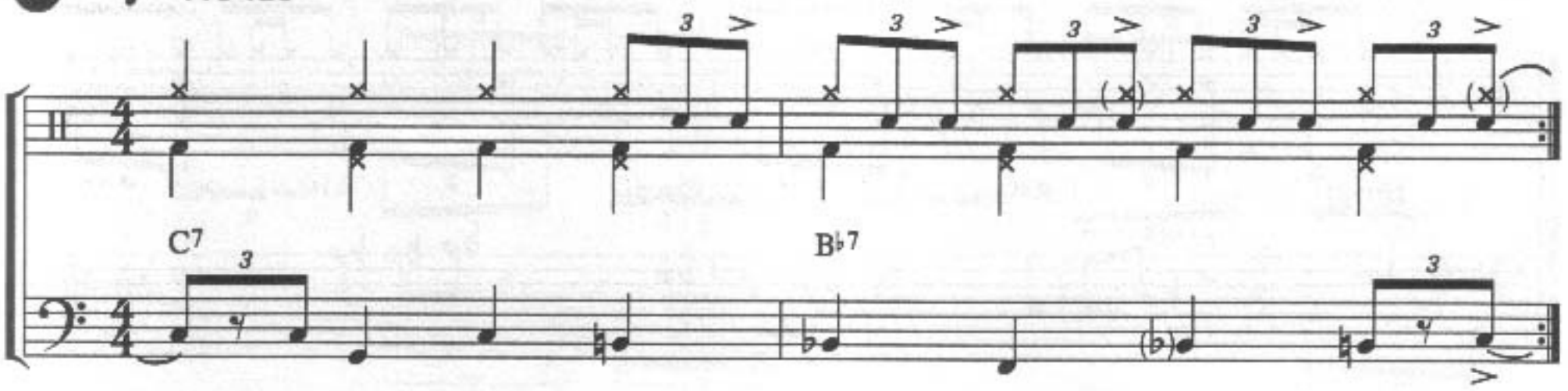
TRIPLETY GROOVE

69 ♩ = 116-126



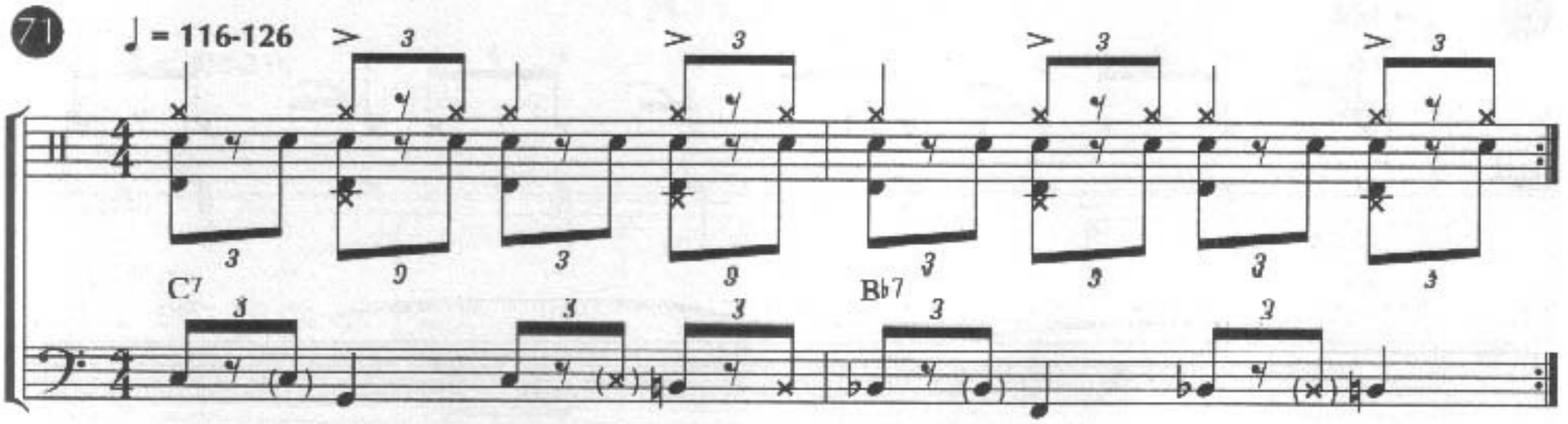
TRIPLETY FEEL

70 ♩ = 116-126



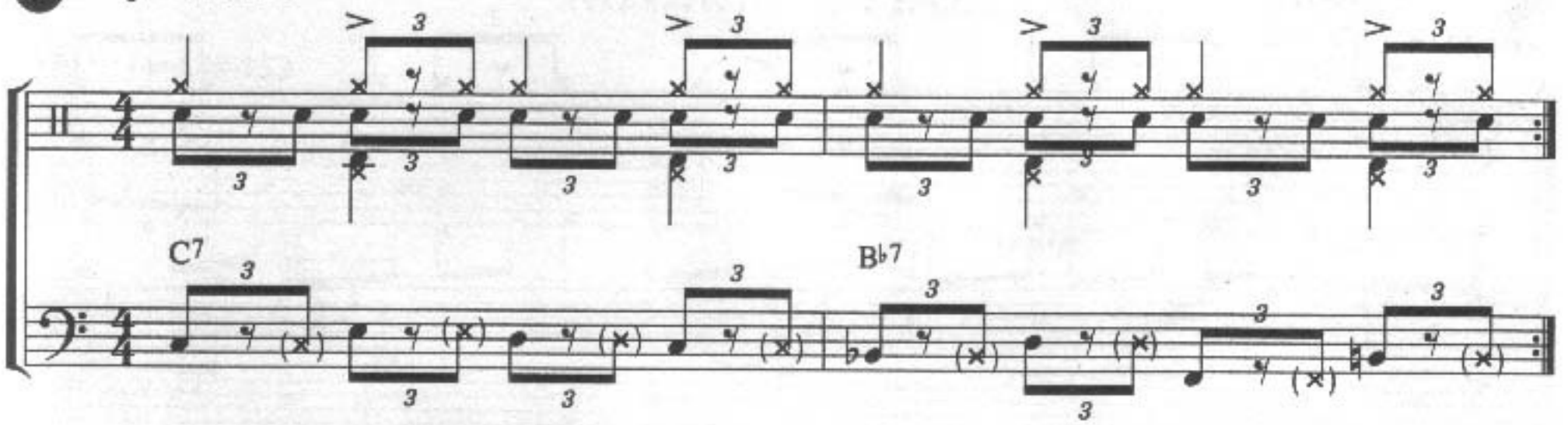
"BUDDY RICH" STYLE SHUFFLE

71 ♩ = 116-126



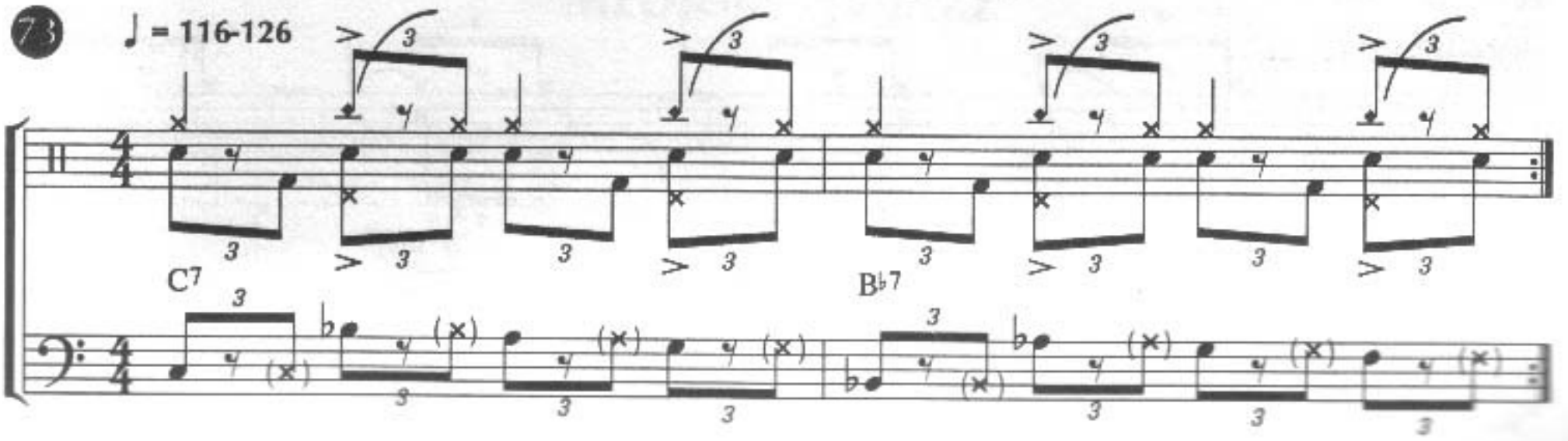
HEAVY SHUFFLE

72 ♩ = 116-126



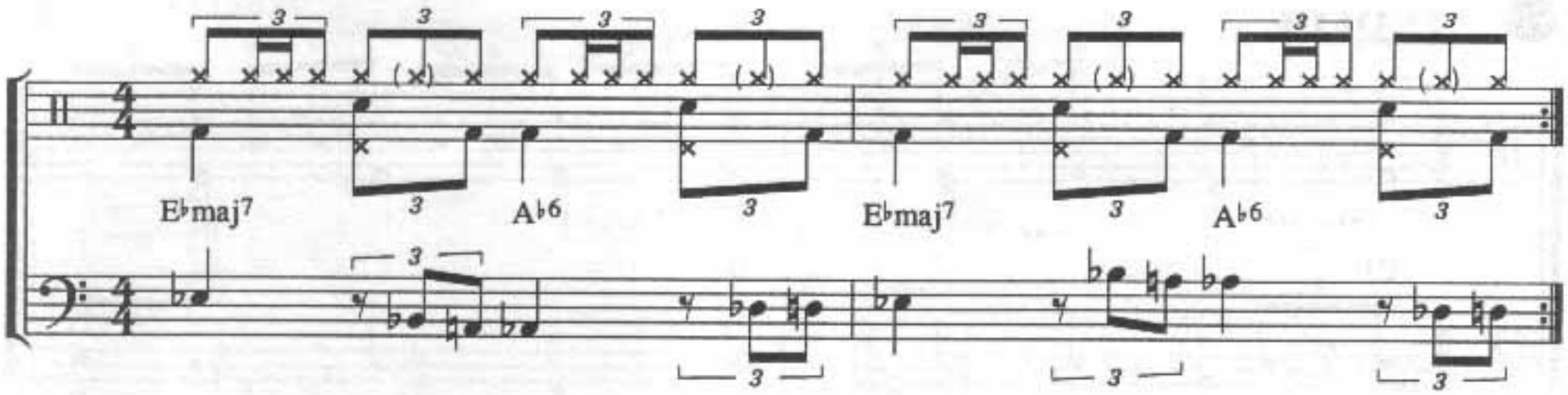
VERY HARD SHUFFLE

73 ♩ = 116-126



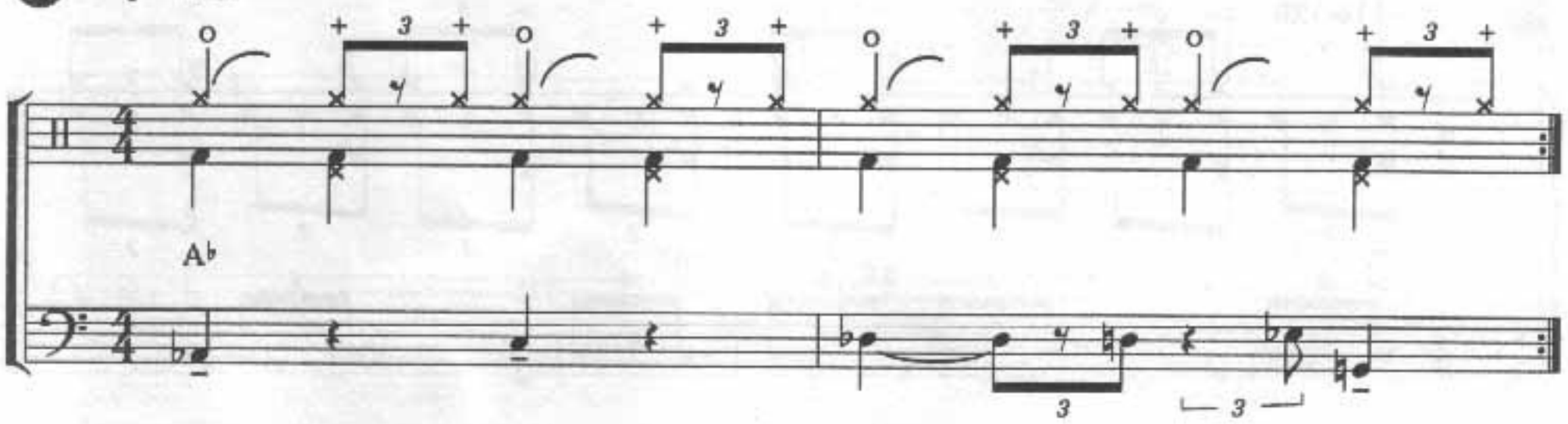
SLOW BLUESEY BALLAD

74 ♩ = 60-66



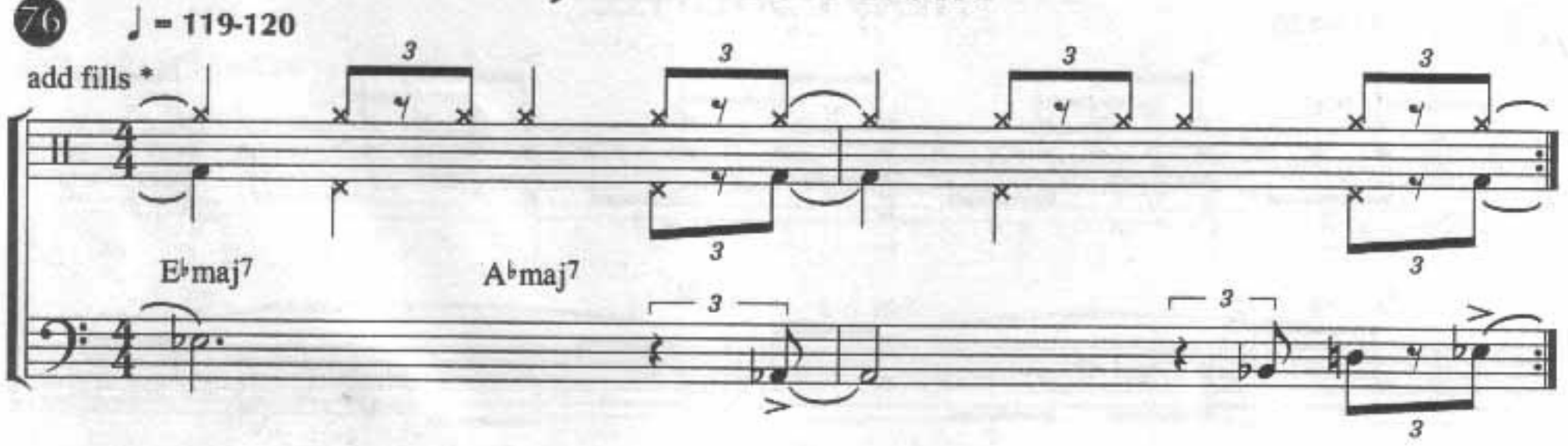
CLICHÉ HI-HAT JAZZ

75 ♩ = 154



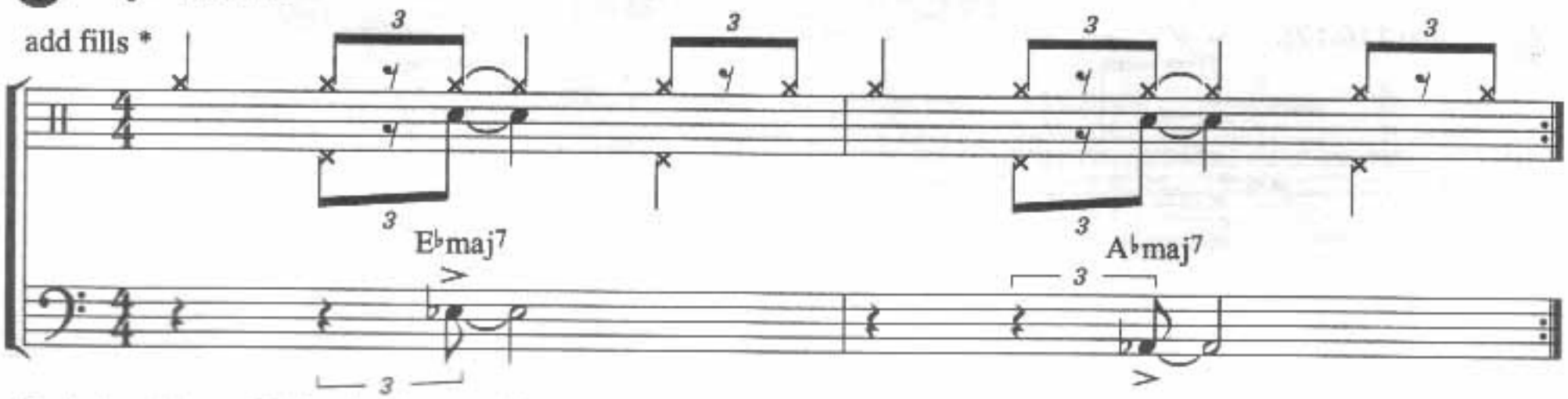
JAZZ "PUSH BEATS"

76 ♩ = 119-120



JAZZ "PUSH BEATS"

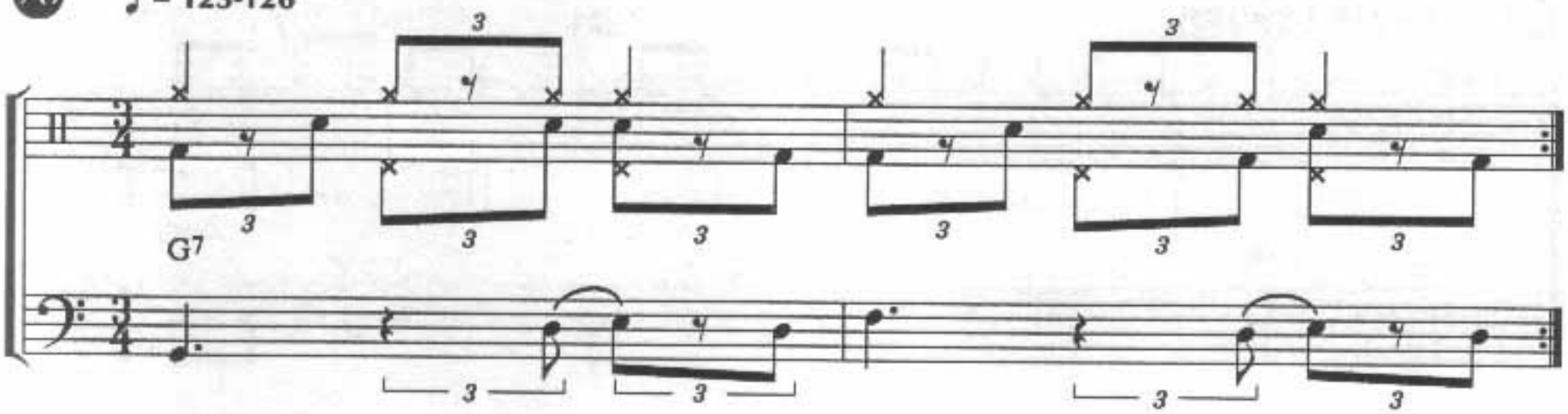
77 ♩ = 119-120



*subtle triplety fills in the jazz style

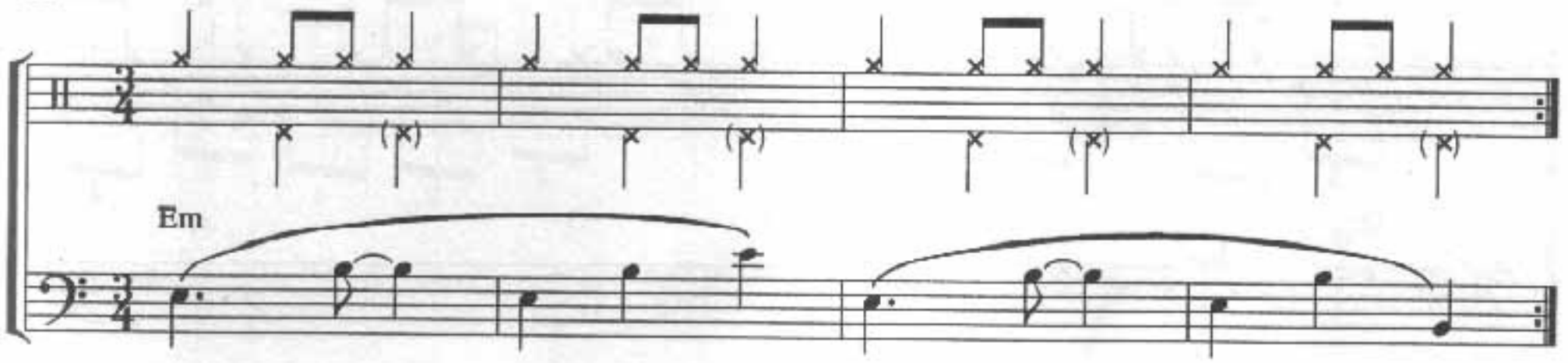
MEDIUM JAZZ WALTZ

78 ♩ = 123-126



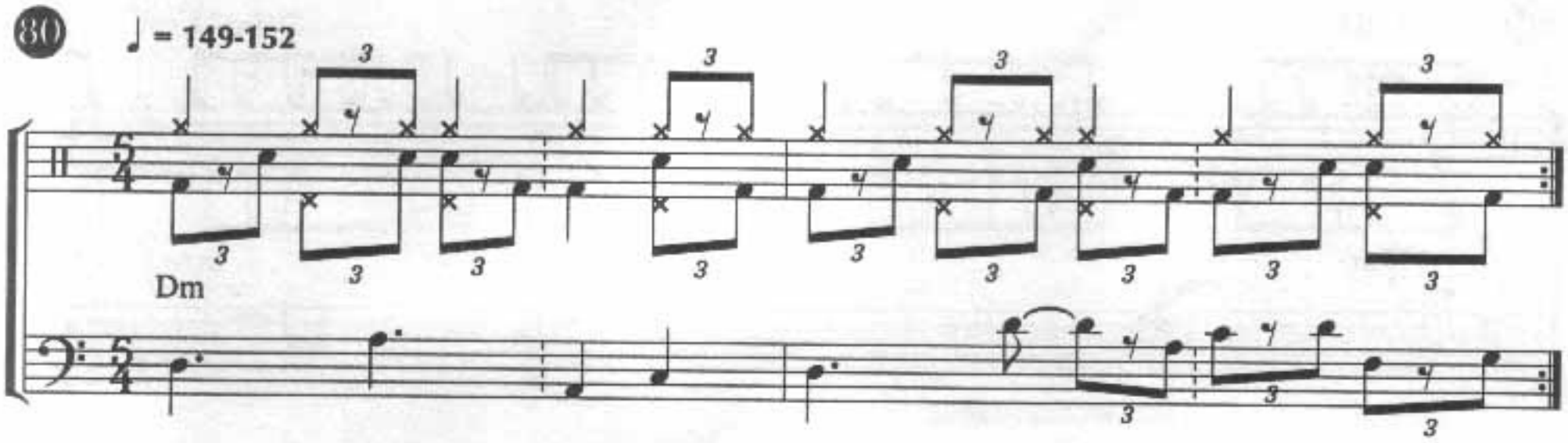
FAST 3/4 JAZZ

79 ♩ = 208-210



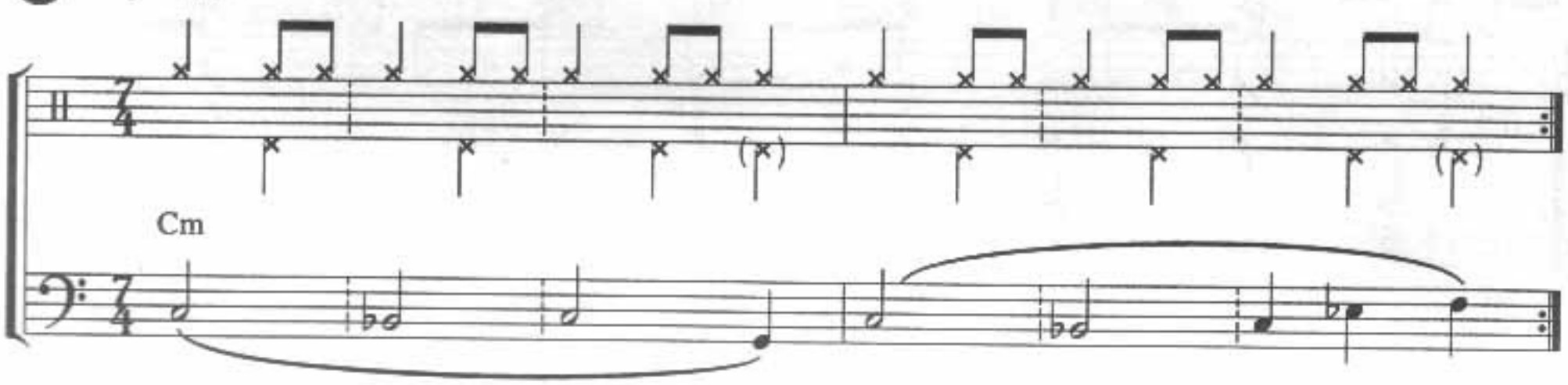
MEDIUM 5/4 JAZZ

80 ♩ = 149-152



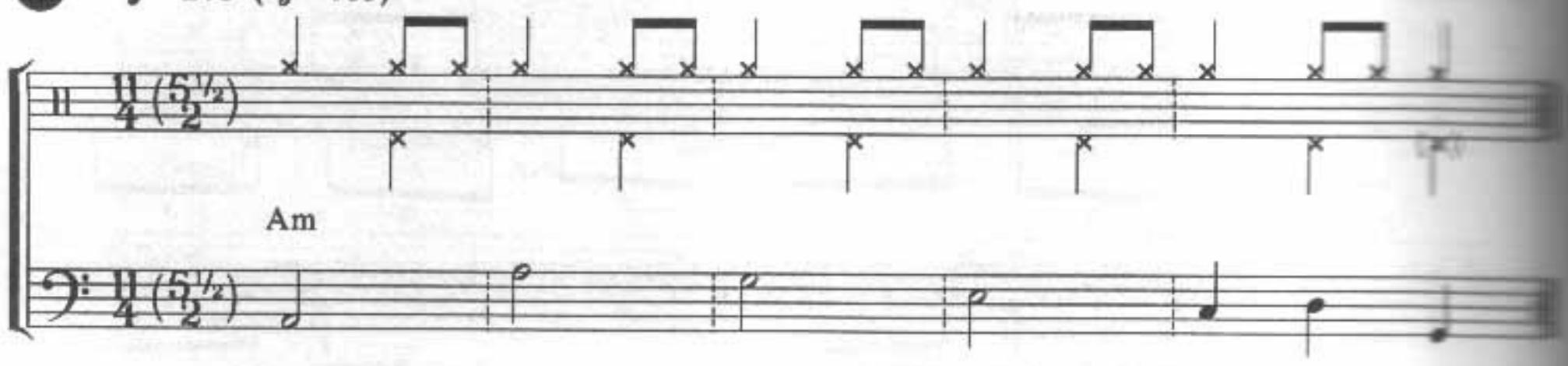
MEDIUM 7/4 JAZZ

81 ♩ = 187



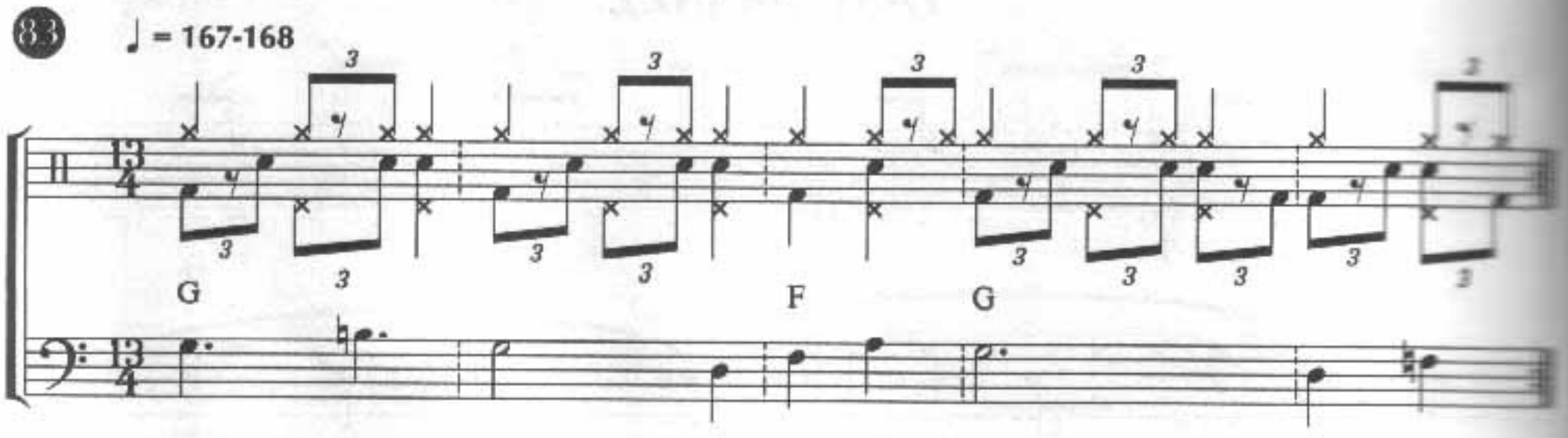
11/4 JAZZ

82 ♩ = 218 (♩ = 109)



13/4 JAZZ

83 ♩ = 167-168

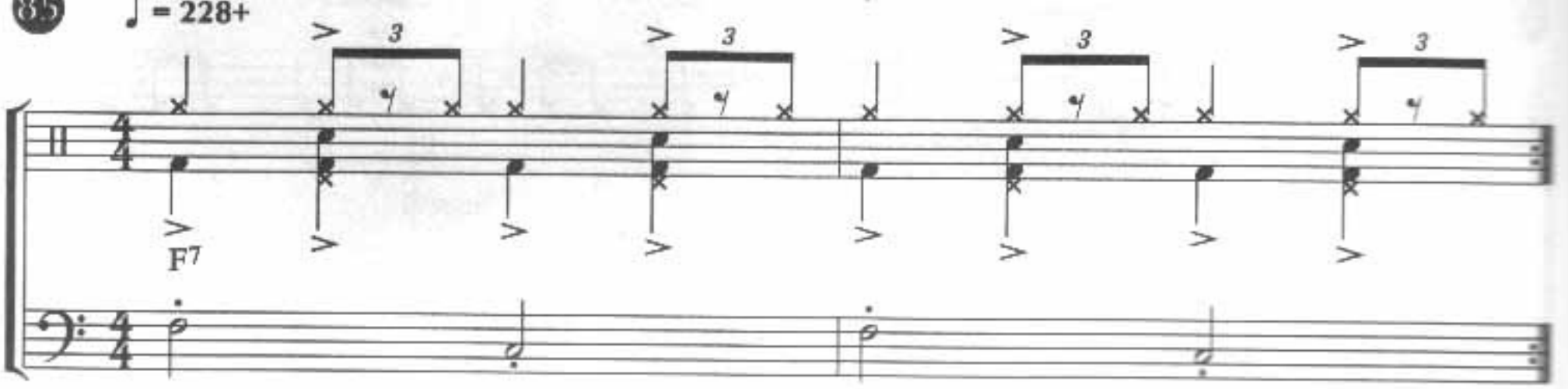


19/4 JAZZ

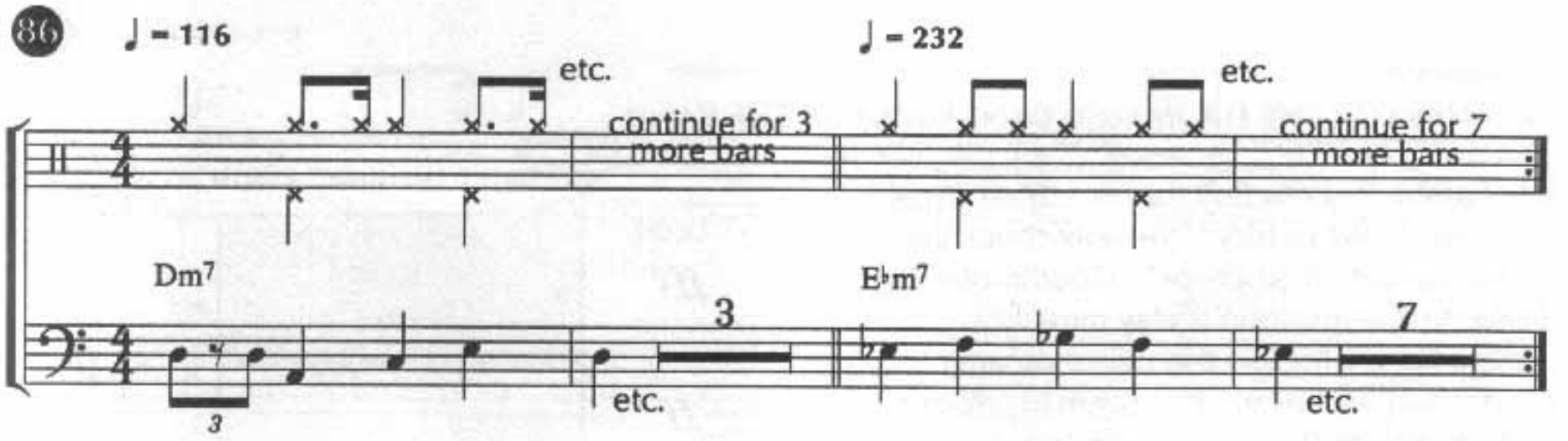
84 ♩ = 228

DIXIELAND JAZZ

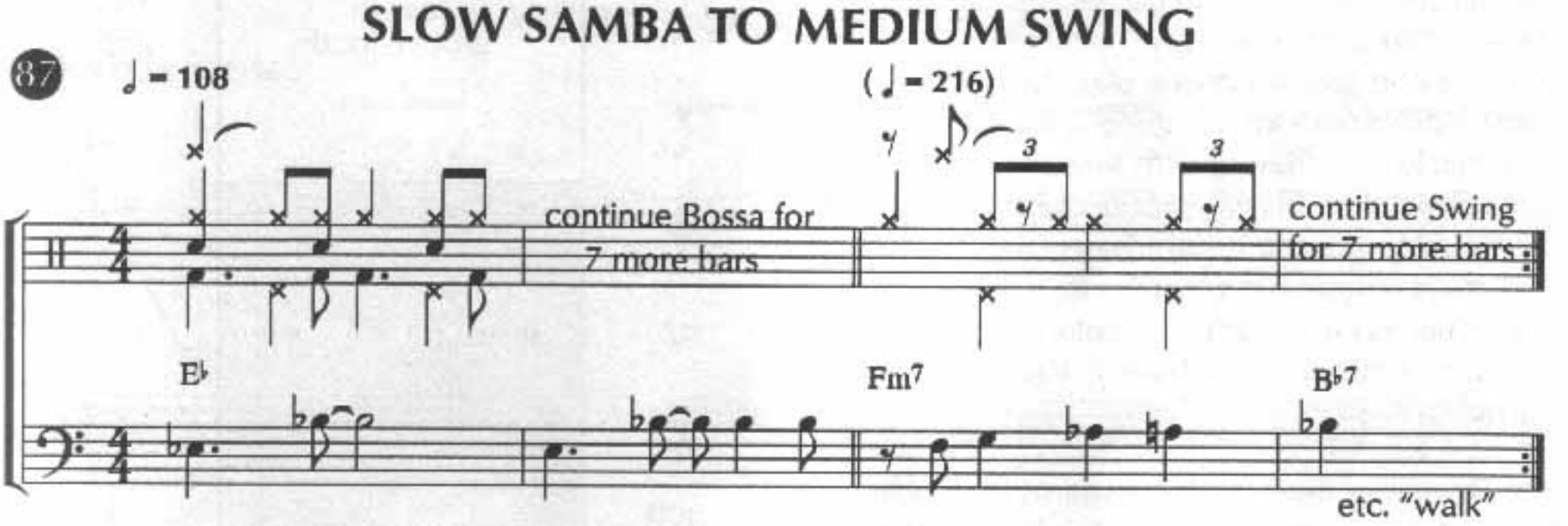
85 ♩ = 228+



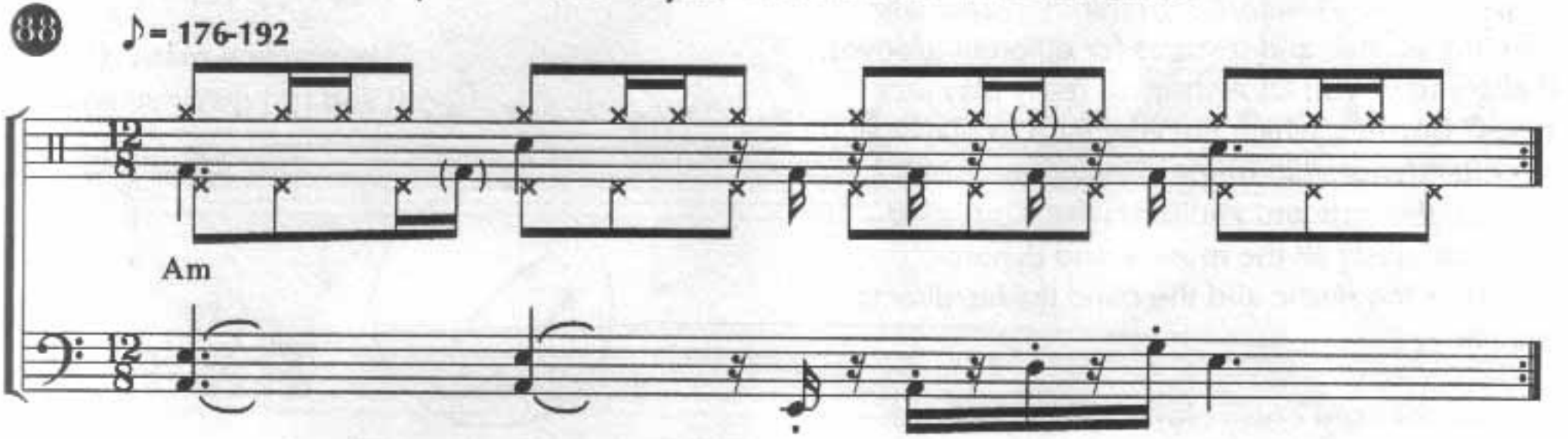
SWING TO DOUBLE TIME BOP



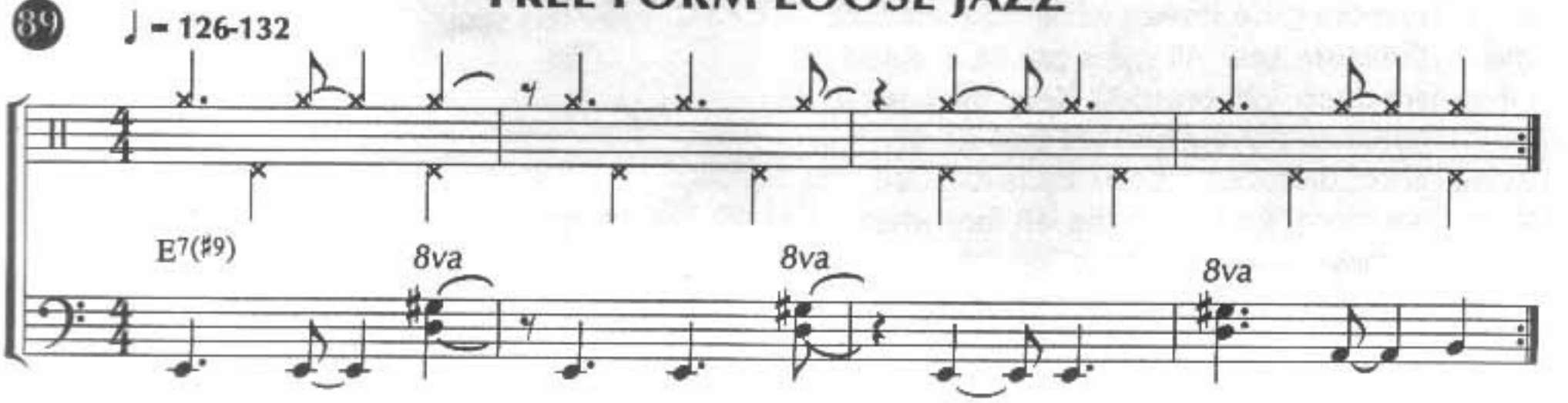
SLOW SAMBA TO MEDIUM SWING



12/8 in the style of TONY WILLIAMS



FREE FORM LOOSE JAZZ



#88/89: Freely improvise on the written pattern in jazz styles.

SECTION 4

BRUSHES FOR THE DRUMMER; DYNAMICS FOR THE BAND

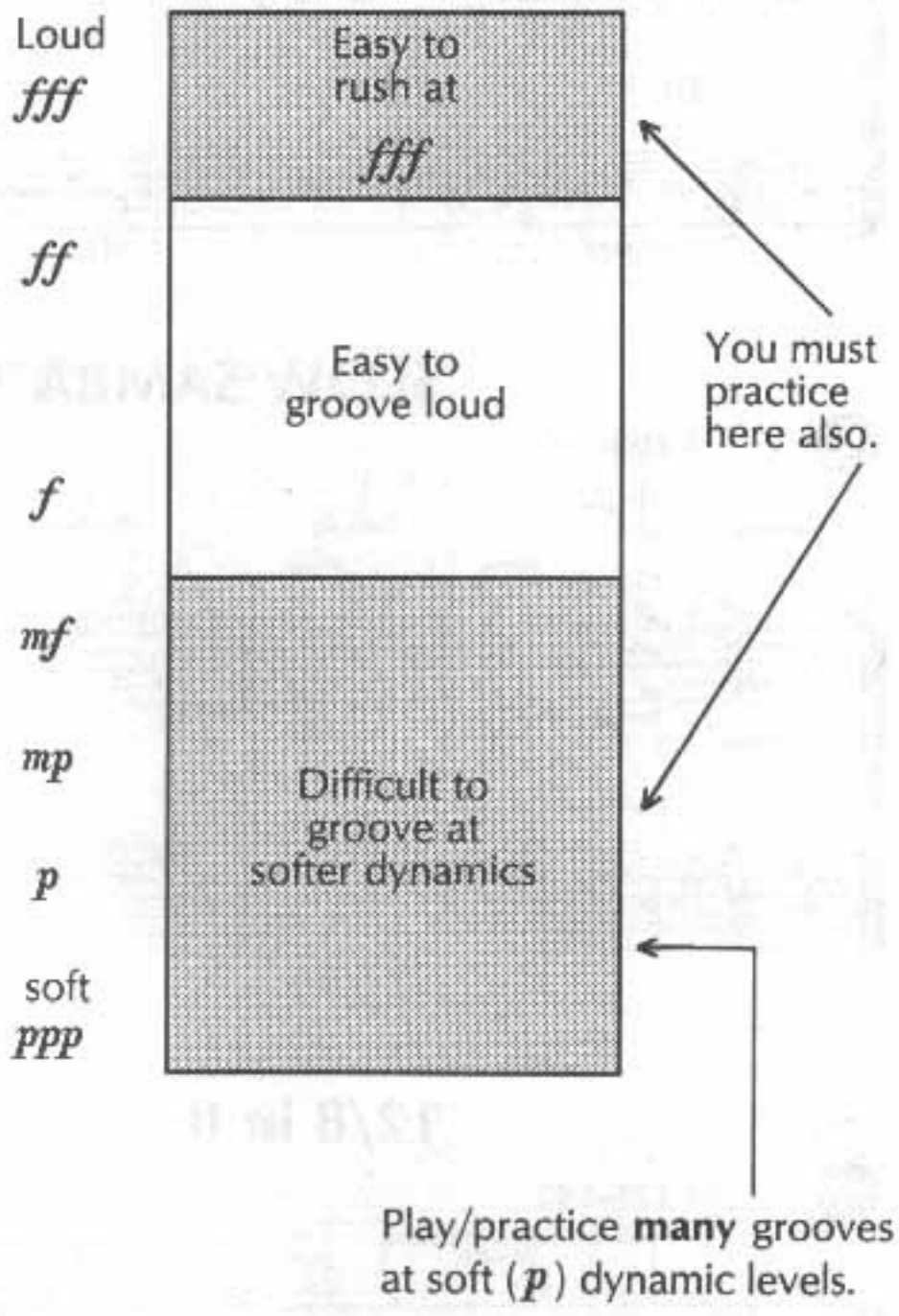
The Bassist may not find the next three pages very stimulating to play if the only chops the bassist has are "loud chops". Good professional advice to any musician is play musically, exaggerate expression and utilize dynamic contrasts to full advantage. For many rhythm section players, this means learn to play softly. Playing softly is difficult to do because the first thing to "go out the window" is that great groove feel that one gets when one plays loud. The mature player can keep a good groove at several dynamic levels. Playing with singers requires good dynamics. Playing jazz orchestra charts and studio jazz/rock and fusion charts takes lots of dynamic control. It is good practice to groove on the softer, more accompanimental dynamics. (piano and mezzo-piano levels). Keep the "punch".

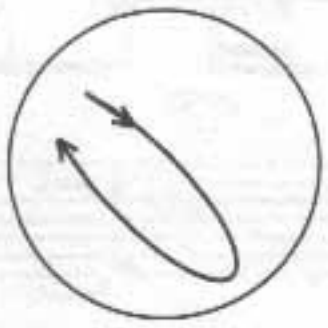
The Drummer must fashion patterns for brushes on all one hundred grooves in this book. (Not just the grooves on the next three pages)! Playing brushes is a hip thing to do. It shows you can be a creative rock/fusion/R&B/country player with differing sounds and textures for different grooves. It also shows you know how to really play jazz styles. Brushes, which are very hard to play well, are often ignored in one's training, but never ignored the moment you're on the bandstand trying to satisfy all the musical and dynamic demands the music and the band leader/director requires.

The experienced brush player keeps the brush patterns on the snare drum to "paint a picture" with both brushes on the batter head. The left hand plays more glide strokes while the right hand plays rhythmic strokes. All styles can be adapted to the snare drum with brushes. Keep the bass drum softer when playing brushes than when playing sticks. Balance it. Keep the hi-hat loud, and explore more "licks" with the left foot when playing brushes.

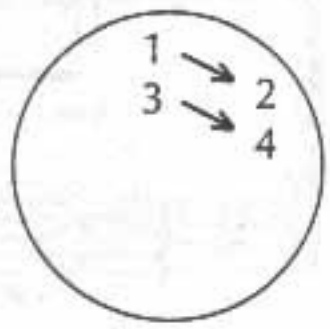
The inexperienced drummer will miss the point if he/she constantly plays the right brush on the ride cymbal. Brush patterns aren't stick patterns.

Dynamic (volume) graph





Left hand on Snare Drum "stirs soup"

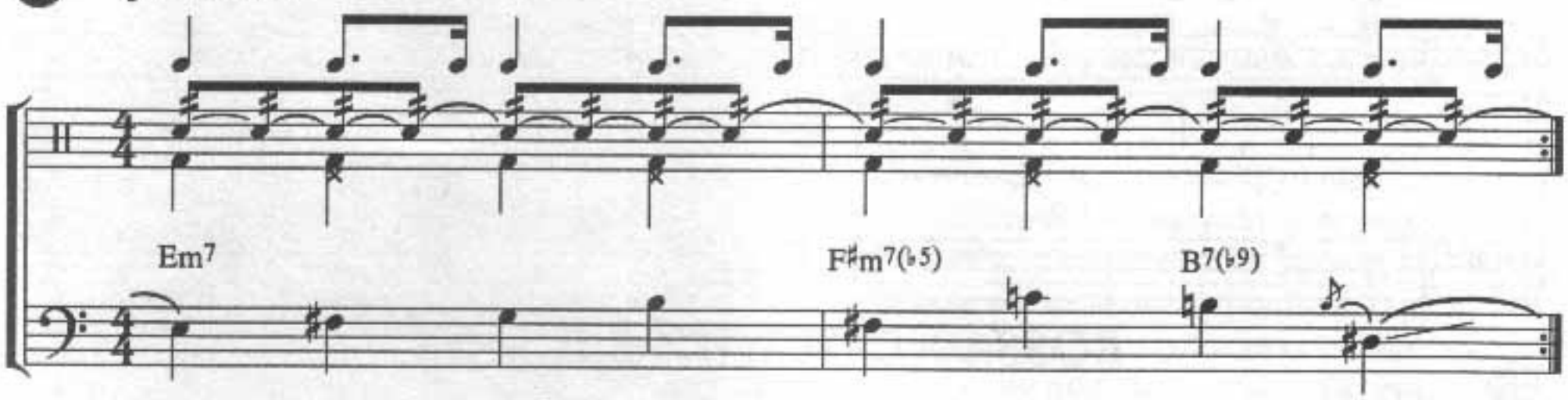


Right hand on Snare Drum plays rhythms

L.H. on S.D. plays "glide strokes"; "stirs soup".

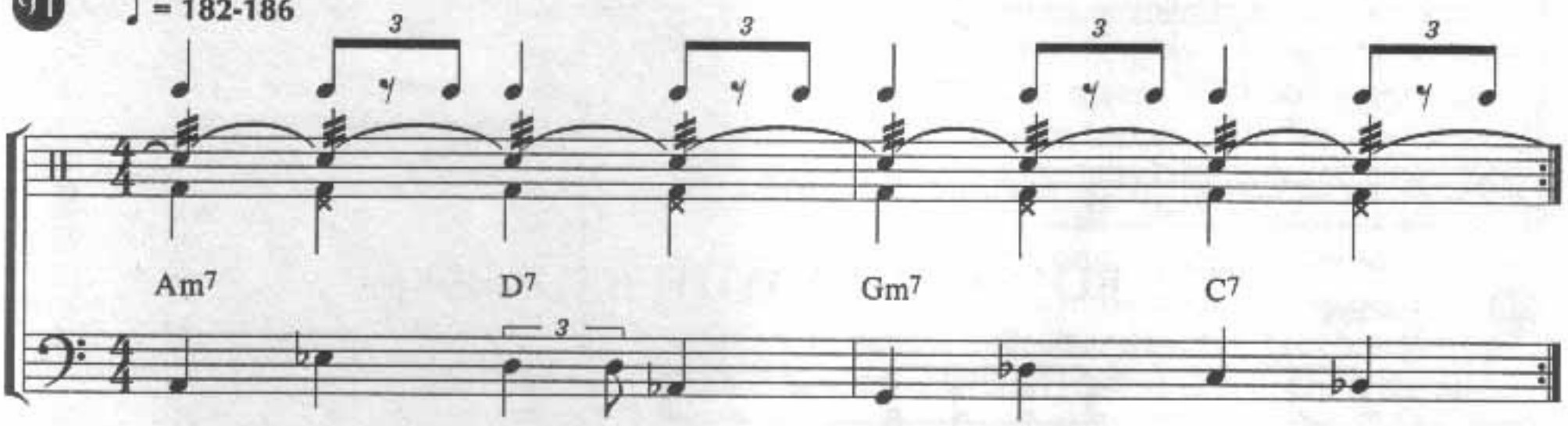
MEDIUM 4/4 JAZZ

90 ♩ = 116-118



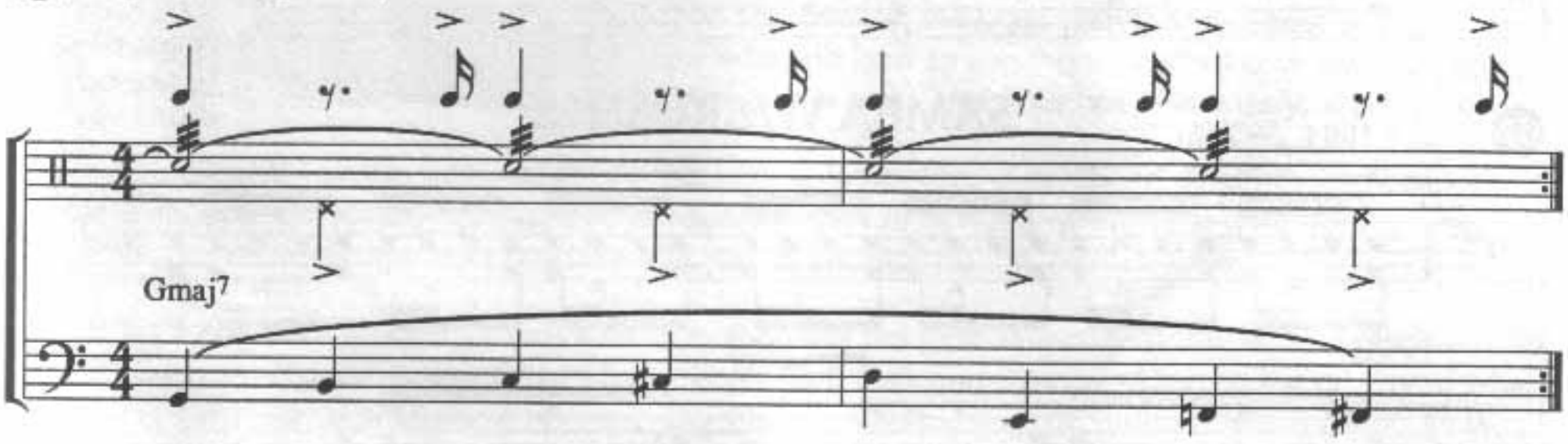
MEDIUM FAST 4/4 JAZZ

91 ♩ = 182-186



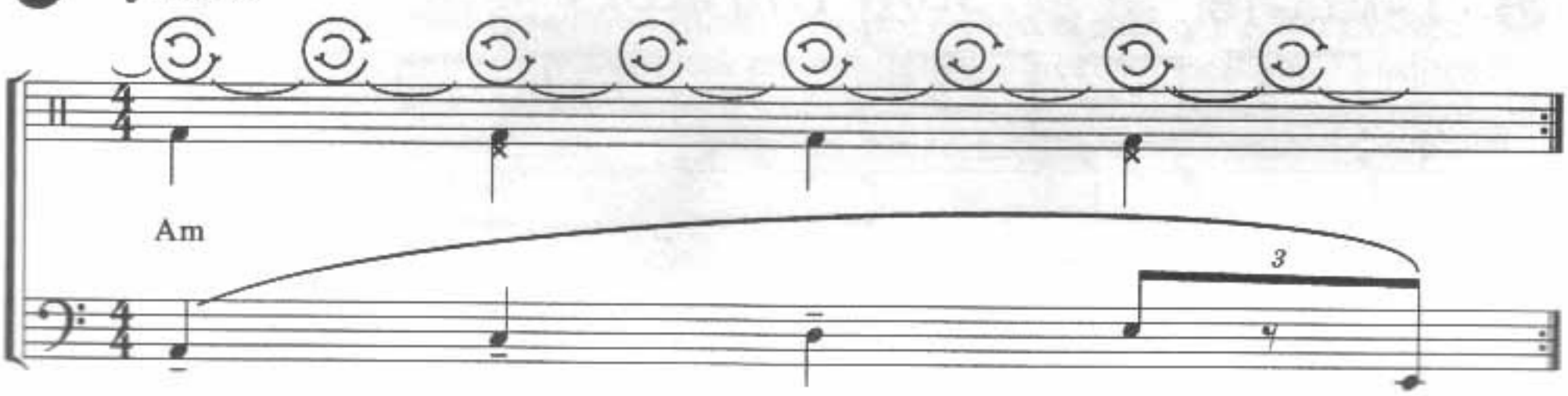
FAST 4/4 JAZZ

92 ♩ = 133 (♩ = 226)



VERY SLOW BALLAD

93 ♩ = 36-40



3/4 JAZZ WALTZ

94 ♩ = 152+

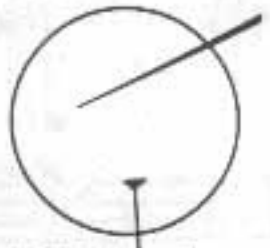
Cm7 Dm7

BOSSA NOVA WITH BRUSHES

95 ♩ = 152

Dm7 G13 Dm7 G13

L.H. stick across hoop



R.H. brush on drum head

BOSSA NOVA WITH BRUSHES

96 ♩ = 186

D7/A

L.H. stick across hoop

R.H. brush "glide-swish" stroke on drumhead

SAMBA W/BRUSHES

97 ♩ = 108 (♩ = 216)

Cmaj

SLOW 12/8 BLUES

98 ♩. = 63 (♪ = 189)

C7 F7

SECTION 5
CREATIVITY

CREATIVITY STUDIES: Solos, Fills, Kicks (accents), Trading "Fours", "Eights", "Sixteen Bar Solos", Solos *On The Musical Form,* Licks and How To "Practice" Creativity

Everyone is born with a certain creative urge and creative ability. To develop creativity to its fullest, creative improvisation must be practiced. A good daily practice regimen will always include improvisation, working on the improvisation "vocabulary" necessary to "say something" through your instrument, through the tune or groove being played. You may practice "words" (licks), or "sentences" (phrases), or "paragraphs" (12 bar, 16 bar or 32 bar *choruses*), or you may choose to work on "pages or chapters" (multiple repetitions of *choruses*). A good rock lead guitar solo (a good *ride*) tells a story with licks, phrases and builds up to a climax or punch line. The same is true for a good jazz tenor saxophone solo. The saxophonist starts out with certain undeveloped rhythmic/melodic ideas (licks) and then teases and develops those ideas, telling a story, bringing the story to a head or climax, then letting the listener down off the peak of the climax before handing the solo spotlight over to the next soloist (perhaps the trumpet player). Good improvisation has the storytelling elements of *tension and release* in the solo. It is no accident when a Tony Williams or a Buddy Rich brings the audience to its feet in a standing ovation at the end of a drum solo. The ovation is the result of a well conceived solo (a "story" if you will) being successfully communicated to the listener. Improvised solos can and should be practiced. The student will play lots of "dumb" licks and "dog" solos as part of moving from an immature soloing ability to a mature solo communication. Play lots of solos, keeping within the format of the musical tune being played. Freeform solos are easier; soloing within musical structure is more difficult and takes lots of practice and discipline. The many books and articles on jazz improvisation are worth reading for the drummer and bassist, because the same improvisational elements used for guitar, saxophone, piano, vibes and trumpet are used for drumset and bass.

Listen to (and copy) solos by the great artists on your instrument. You will always sound like you no matter how many licks you copy from someone else. Transcribe (write out in music notation) small fills and licks as well as larger solos. *Study* solos. Study tension and release, the main storytelling aspect of good soloing. Decide what are the *hot licks* and know why and how to use them. It's not only how hot your licks are, but *when* you use them for the most impact in a solo. Use your hot licks wisely.

The next fifteen pages of this book could change your solos for life. If practiced diligently and properly, a player can become completely at ease and relaxed soloing for almost any length of time on any tune, on any groove, at practically any tempo, within all kinds of accents, on any musical form.

Lock into and play on a groove for sixty-four bars, then use the following page (P.46) as an exercise. Trade solos for four bars, eight bars and sixteen bars, repeating it over and over, working on the quality of what you are "saying" with your licks and phrases. Do this with each of the 100 grooves in this book. The bass lays out when the drums solo; the drums keep time with the hi-hat (left foot) when the bass solos.

Lock into and play on a groove, as above, then use the "kicks sheets" on pages 48 and 49. Your goal should be to play written accents (jazz/fusion charts) within the context of each of the 100 grooves. The drummer should first master the rhythm of the kick accents. Then the drummer should play small lead-in fills "setting up" the accent figures. Do this with each of the 100 grooves. Think phrases and read ahead. Keep your head up, out of the music, smile and try to look natural, as if you're not really reading the printed page of music.

Pages 50 and 51 discuss musical form. Soloing on the form of a tune *without getting lost in the form* is a discipline requiring lots of practice. "Practicing" creativity within musical structure will result in a mastery of your instrument. Master soloing within the context of musical structures. Master telling the story. Tell YOUR story. Play HOT solos! It will be uniquely YOU!

TRADING "FOURS", "EIGHTS", AND "SIXTEENS"

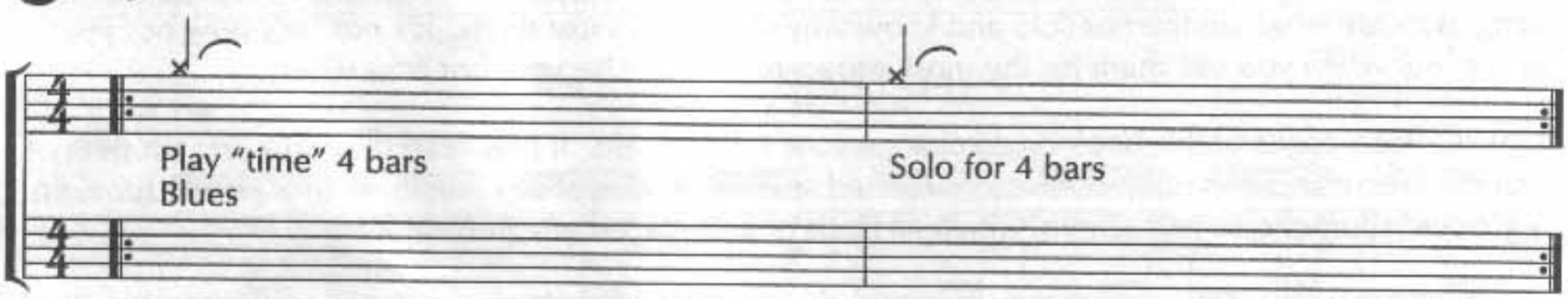
One creative thing a musician can do to develop *solo chops* is to practice solos over four, eight and sixteen measure phrases, within the context of any given tune or groove. It is more difficult to solo for a specific duration of measures, in one particular musical style, *keeping good time* and using good creative licks, than it is to practice "free form" solos. Good four bar solos (also "eights" and "sixteens") show musical concept, in addition to hot licks. It takes practice and discipline to "say something" with this format.

Below is a format for soloing. The one basic rule is to *keep good time*, keep a solid groove and *do not get lost* in the solo. Be sure to bring the band back in at the end of the four, eight or sixteen bar solo. *The drummer should try to keep the hi-hat playing time, even when executing complex licks.* (The rest of the band relies on that left foot groove to know when to come back in at the end of the solo phrase.)

Choose a particular tune, a specific metronomic tempo and play on it for twenty minutes or so. Trade "fours" for twenty minutes. Count at first. Try to play *phrases,* not just licks. When you have exhausted creative solo possibilities, move on to eight bar solos. Play "eights" for twenty minutes. When you run out of ideas, go on to sixteen bar solo phrases. When the bassist solos, the drummer can lay out, except the drummer should keep time with the hi-hat. When the drummer plays "fours", "eights" or "sixteens" the bassist should lay out (not play) but the musicians should all come in precisely at the end of the solos. Concentrate, count when you need to and have fun! **After you have played solos on one particular tune and tempo, choose a new tune and a different tempo and style. You should solo on "fours", "eights" and "sixteens" ON EACH OF THE ONE HUNDRED GROOVES in this book.**

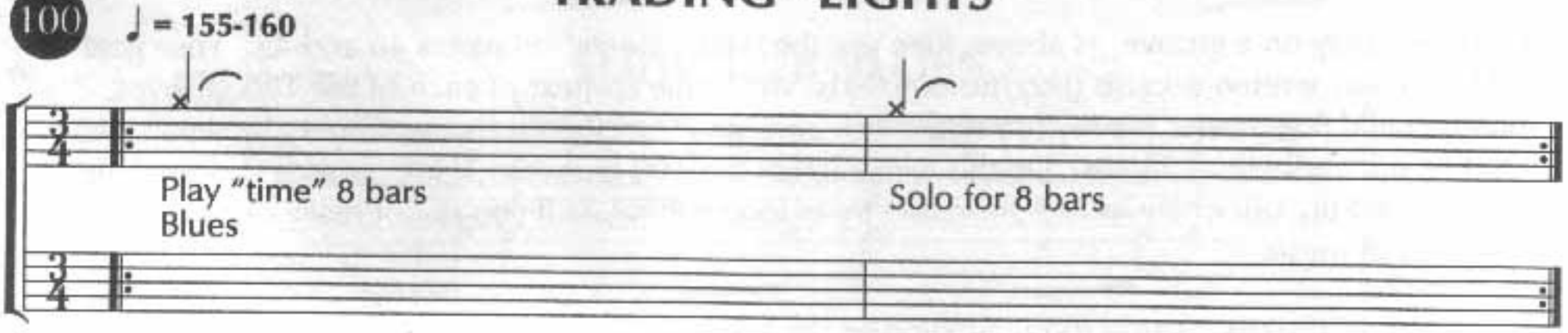
TRADING "FOURS"

99 ♩ = 126-132+



TRADING "EIGHTS"

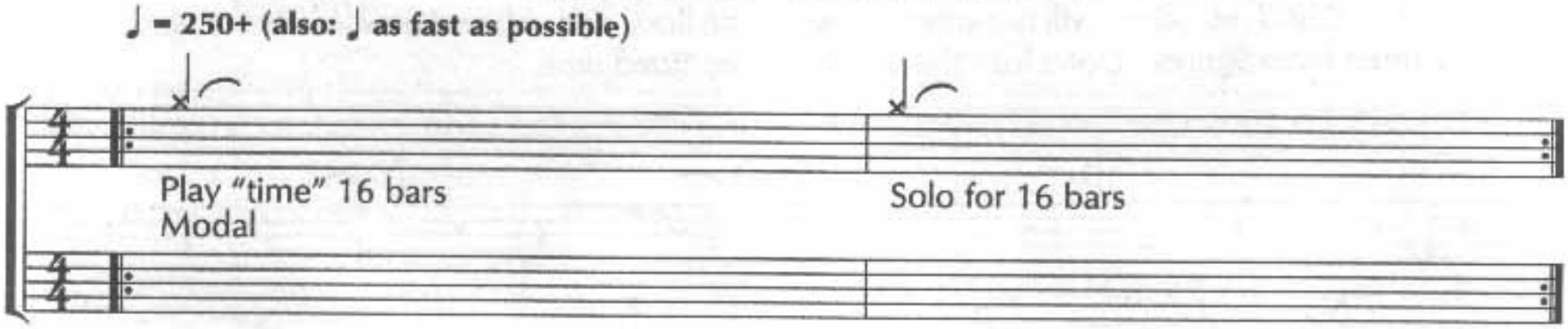
100 ♩ = 155-160



Pages 47-49 are not on the video.
Creativity can be expanded by improvising over different forms and grooves. (i.e. free form, groove #56, #37, #61 and #88.)

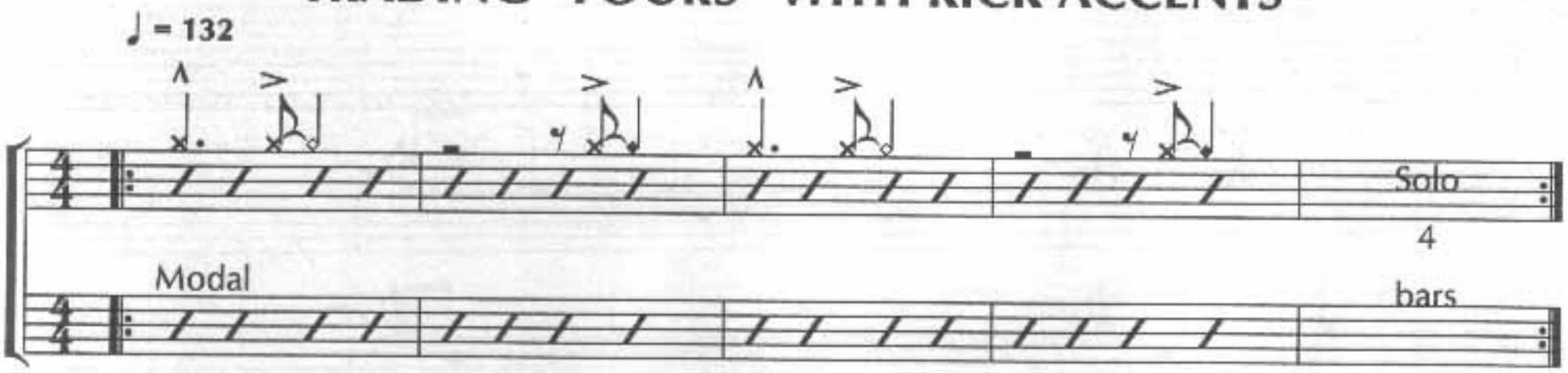
Trading 4's and 8's can be expanded to 16's

TRADING "SIXTEENS"

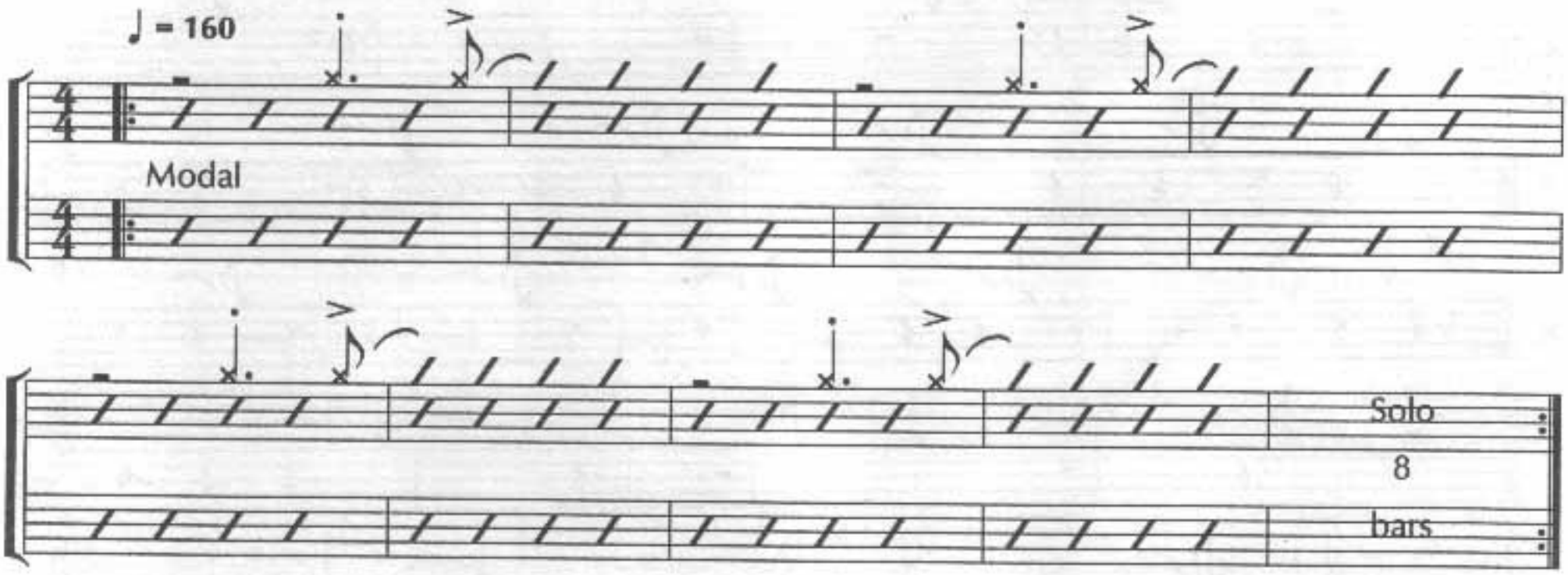


TRADING "FOURS", "EIGHTS", AND "SIXTEENS" CAN BE EMBELLISHED WITH KICK ACCENTS.

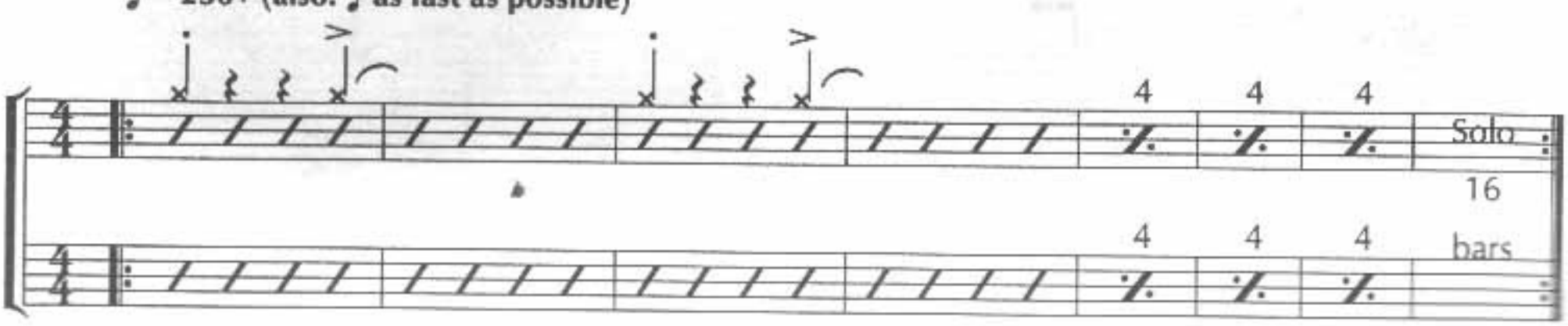
TRADING "FOURS" WITH KICK ACCENTS



TRADING "EIGHTS" WITH KICK ACCENTS

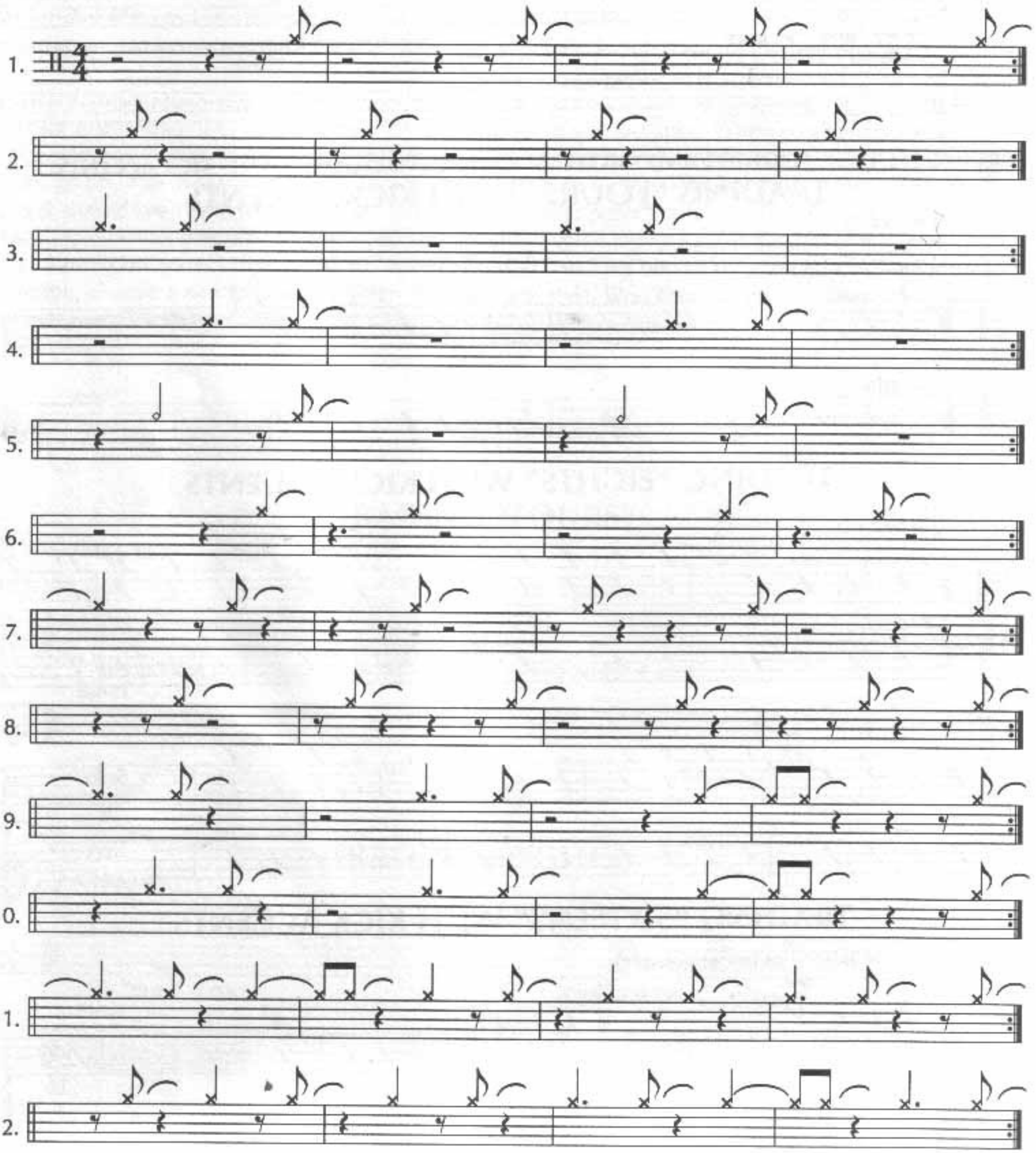


TRADING "SIXTEENS" WITH KICK ACCENTS



ENSEMBLE KICKS

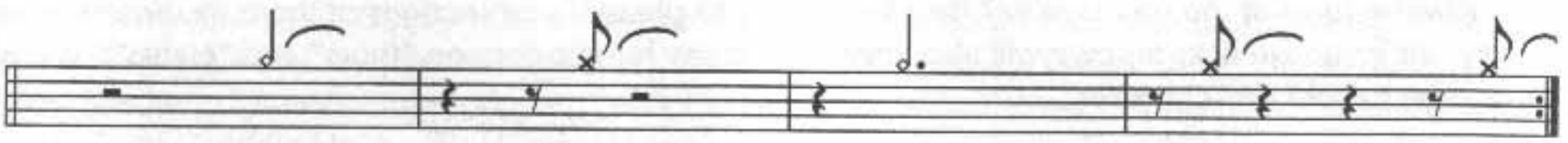
The ensemble kick accents on these two pages (48, 49) can be played one line at a time. After you have mastered each line, play the pages as if it were a written "chart" (arrangement). Play the pages in a rock style and tempo. Then play it in a jazz swing style and tempo. After that, play it in a samba style and tempo. Strive to develop the ability to set up and play kick accents with 100% accuracy IN ALL TEMPI AND STYLES. Good musicians will not often repeat cliché licks, and will find new, inventive ways to "set up" the written kicks figures. Don't lose the groove. Keep good time.



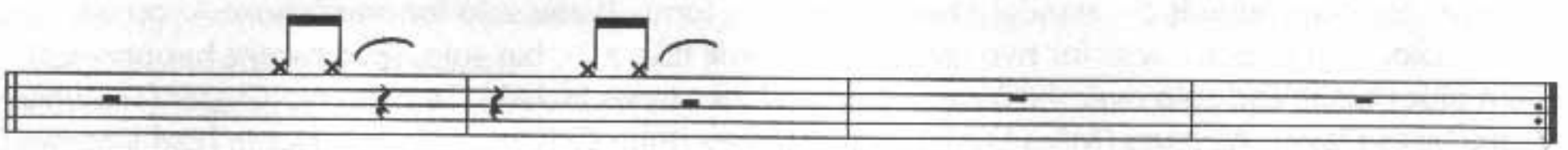
Play pp. 48-49 with short, staccato articulations, after mastering the kicks with long articulations as written.

13.

14.

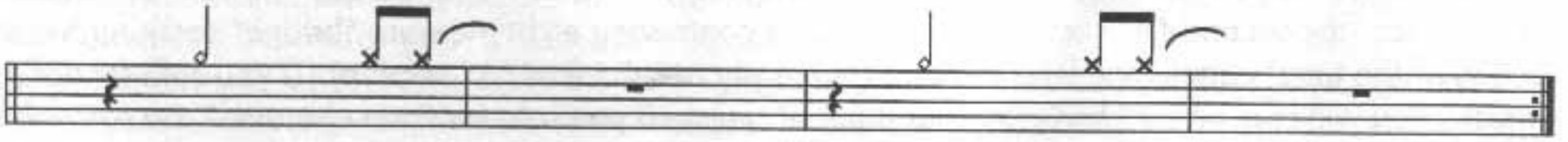


15.



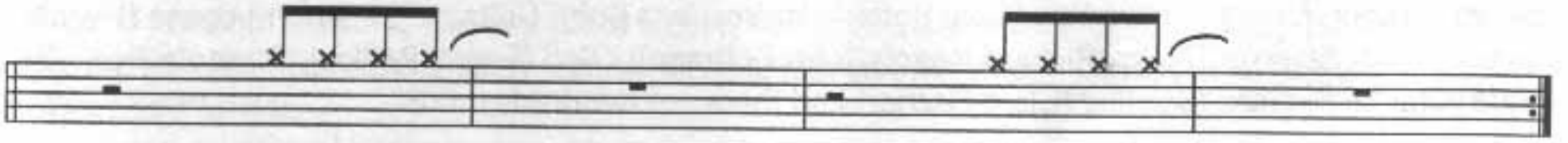
16.

17.



18.

19.



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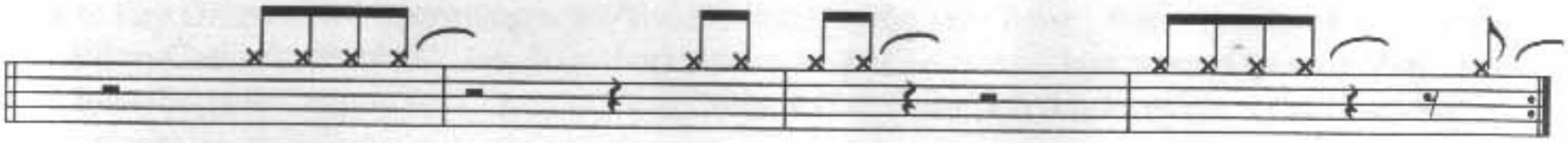

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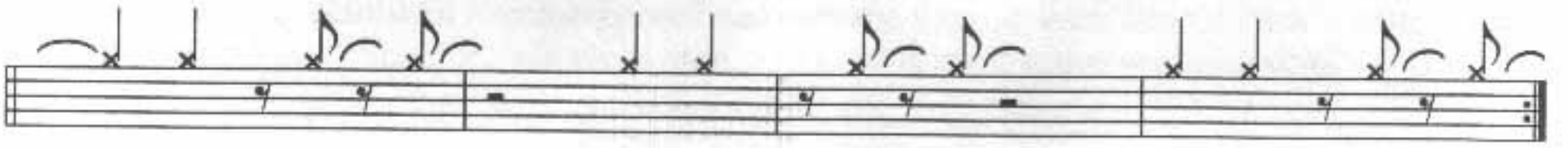


24.

SOLOS "ON THE MUSICAL FORM"

"WHAT'S THE FORM?" (A DRUMMER AND BASSIST'S GUIDE TO PLAYING SOLOS DURING A TUNE, SONG OR "CHART".

When the piano player, band leader or composer/arranger calls out a tune to play, we want to know the title, who recorded it, the style and the tempo. But the very next question we ask is "what's the form?" If we know the form of the tune, we will then know how to phrase large sections of the tune, how and when to play our inventive licks and we will also, therefore, know how to solo on "fours" and "eights". We will know how to solo on "choruses".

A twelve bar blues tune is the standard twelve measure form. If you solo for one "chorus" you will take a 12 bar solo. If you take a solo for two choruses, you will take a 24 bar solo. (two twelve bar phrases). Learn blues tunes and solo over the form. Standard blues tunes include: *Straight, No Chaser* (Thelonius Monk/Miles Davis); *All Blues* (Miles Davis); *Bessie's Blues* (John Coltrane); *Comin' Home* (Earl Hagen); *Cool Blues* (Charlie Parker); *Blue Monk* (Thelonius Monk); *Eighty One* (Miles Davis/Ron Carter). *Footprints* (Wayne Shorter) and many others.

If the keyboard player tells you it is "AABA" form, that most likely means the form of the tune is the standard 32 bar song form. The standard 32 bar song form is one eight bar phrase (the first "A" section) played twice (the second "A" section), followed by a contrasting eight measure "bridge" section (the "B" section of the tune) concluding with a final eight bar phrase (the final "A" section). If you solo for "one chorus", you will play one 32 bar solo (four 8 bar phrases). If you solo for "two choruses" the solo would be played in a group of 32 bars (the first chorus) plus an additional 32 measures (the second chorus). To illustrate this form look at the music and lyrics (text) of the Christmas favorite *Chestnuts Roasting On An Open Fire*. Notice that the poetry and melody follow strict 32 bar song form. Learn tunes in AABA 32 bar song form, and solo over the form. Standard AABA form tunes include: *Anthropology* (Charlie Parker); *Dexterity* (Charlie Parker); *Epistrophy* (Thelonius Monk); *The Girl From Ipanema* (A.C. Jobim); *Stella By Starlight* (Victor Young); *I Love You* (Cole Porter); *Impressions* (John Coltrane); *Maiden Voyage* (Herbie Hancock); *My Favorite Things* (Richard Rogers/John Coltrane); *Oleo* (Sonny Rollins); *Scrapple From The Apple* (Charlie Parker); *Morning* (Clare Fischer) and there are hundreds more.

After learning to play solos over choruses in the above two forms, you have only touched the tip of the iceberg. Now you need to practice soloing over Extended Forms. Much of today's creative music has roots in the 32 bar song form, but has more adventurous formats. With this next list of tunes, the forms differ with each tune or composition. Buy the record, cassette or CD, listen to the tune, count out the number of measures and figure out the duration of each section of the tune (the *head,* the solos, the *out-chorus,* for example. It takes lots of practice to feel comfortable playing solos over tunes with extended forms. Some examples of tunes with extended forms are: *Intrepid Fox* (Freddie Hubbard); *A Night In Tunesia* (Dizzy Gillespie); *Dolphin Dance* (Herbie Hancock); *Moment's Notice* (John Coltrane); *Pinocchio* (Wayne Shorter); Red Clay (Freddie Hubbard); Seven Steps To Heaven (Miles Davis); Some Skunk Funk (Randy Brecker); *Tones For Joan's Bones* (Chick Corea); *Spain* (Chick Corea); *Pools* (Don Grolnick/Steps Ahead); *Povo* (Freddie Hubbard); *Humpty Dumpty* (Chick Corea); *Samba Song* (Chick Corea); *Mysterious Traveler* (Wayne Shorter) and *The Black Page* (Frank Zappa). Extended form tunes are quite common in the work of many of today's composers.

SUMMARY

Solo on tunes with a 12 bar blues form. Solo on tunes with a 32 bar song form. *Do not get lost in the form.* One trick to this is to play phrases, not just licks. Another trick is to sing the tune while you play the solo. Do not get lost in the chord progression (the "changes") and do not turn the time around. The drummer should keep time with the left foot hi-hat while playing the drum solo. When the bassist plays his/her solos, the drummer should keep time with the hi-hat to help the bassist. Brushes sound great under a bass solo (keep the snares off). The drummer should "outline the form" by rolling and crashing *at the "top" of the form,* to let everyone keep the form. After practicing solos on extended form tunes, the drummer and bassist should feel more comfortable with drum and bass solos in various musical contexts. To master soloing on musical forms, one must practice solos, practice musical forms and practice creativity. Have fun practicing solos. Don't get lost, and be creative!

CREDITS

I wish to thank bassist **Forrest Moyer**, a superb musician, for working with me on this project. My good friend **Nathan Waddell**, another great bassist, has been inspirational to me, giving me input and rooting me on. Bass colleagues **Larry Zgonc**, **Kevin Dietz** and **Alejandro Gonzalez** of Oregon have provided good advice.

Several additional bass players with whom I have played in the past helped inspire this project. They are: **Ray Drummond** (recording artist/The Stanford Studio Jazz Band), **Rob Thomas** (The Dan Siegel Band), **Brian Gadoula** (Pablo Cruise, Together), **Andre St. James** (Bobby Hutcherson), **Leroy Vinegar** (The Los Angeles/Eugene-Oregon Jazz Quartet), **Jim Christie** (San Francisco Bay Area) and **Paul Jackson** (session player/Herbie Hancock).

Electric bassist extraordinaire and session great **Carol Kaye** inspired me to begin this right from the start, years ago.

Sandy Feldstein, publisher, musician and sponsor of this project was very patient and supportive. My former teacher **Tony Cirone,** percussion consultant with Warner Bros. Publications, has always believed in my playing and writing. **Dr. Robert Hladky,** Professor of Cello and **Prof. Steve Owen** (Jazz Studies) at the University of Oregon School of Music were valuable resources.

Lennie DiMuzio (Avedis Zildjian Corp.), **Bill Ludwig III** and **Jim Catalano** (Selmer/Ludwig Co.) always make sure I have the finest cymbals and drums on which to perform.

My best friend, pianist **Ed Kammerer** has been with me through thick and thin; and I wish to thank all my friends who have helped provide an environment making my creative work possible.

DEDICATION

This book and recording project is dedicated to the young artist-drummers and bassists of tomorrow (the students), through whom the music shall evolve and flourish.

CONCLUSION

This book is very incomplete and barely scratches the surface of musical knowledge necessary to master your musical art form. But it is a starting point. The one hundred grooves are but a few of the very important skills necessary to be able to demonstrate if you are going to call yourself a player.

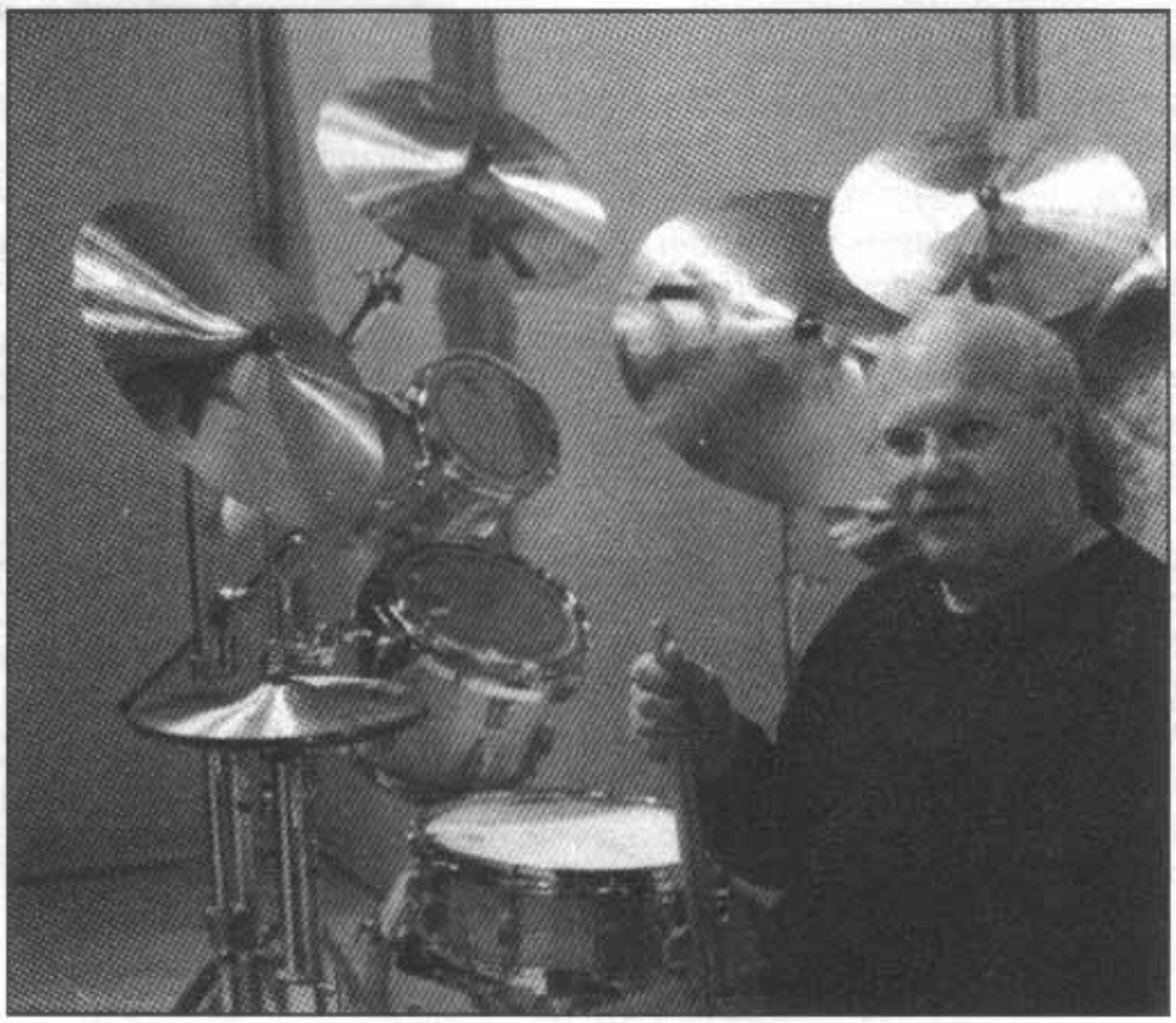
If you're a drummer you MUST come to grips with many of the 115 drummers on pages 53. and 54. If you call yourself a bass player, you need to familiarize yourself with the seventy-five bassists listed on pages 55 and 56. This is because the study of an instrument requires you to study the accomplishments of past, present and future masters of that instrument. (Since you are studying the art form of improvisational and written *music,* not just licks.)

The greatest compliment that can be given to a drummer is that he/she plays *musically,* that he/she is a *musician,* not "just a drummer". Another highly revered compliment to any bassist, drummer or rhythm section musician is that the time *cooks, grooves, swings* or is *"in the pocket".*

My drumming is inspired by Tony Williams and Art Blakey (jazz), Buddy Rich (swing), Dave Garibaldi (funk), Ginger Baker (rock) and Tito Puente (salsa) to name just a few. My bass player friends gain inspiration from Jaco Pastorius (fusion), Ron Carter and Eddie Gomez (jazz), Rocco Prestia and Paul Jackson (funk) and Bobby Rodriquez (salsa).

As musicians, we occupy a very special, dignified place in society and bring the magic of music to people who desperately need what music brings to humanity. Like painting, sculpture, theatre, dance, poetry, film and literature our music speaks a special language. We musicians speak to our contemporary issues through our art, and we have a voice with great tradition, sophistication, dignity and responsibility. Master your instrument and let the music speak the truth and play with character and imagination. Keep the light alive!

...Charles Dowd



A List Of DRUMMERS To Listen To (Essential Artist On The Cutting Edge of Drumming)

Rock/Pop/Funk/Fusion/Soul/R&B

Alex Acuna
Carmine Appice (Rod Stewart)
Ginger Baker (Cream)
Hal Blaine
John Bonham (Led Zepplin)
Terry Bozzio (Frank Zappa)
Bill Bruford (King Crimson)
William Calhoun (Living Color)
Dennis Chambers (John Scofield)
Mike Clark (Herbie Hancock)
Billy Cobham (John McLaughlin)
Vinnie Colaiuta (Sting)
Bobby Columby (Blood, Sweat & Tears)
Stewart Copeland (The Police)
Les DeMerle
Liberty DeVitto (Billy Joel)
Sonny Emory (B 52's)
Gregg Ericho (Sly And The Family Stone)
Steve Gadd (Paul Simon, Chick Corea)
David Garibaldi (Tower Of Power)
Anton Fig (Paul Schaeffer/David Letterman)
Omar Hakim (Sting)
Micky Hart/Billy Kreutzmann (The Grateful Dead)
Stix Hooper (The Crusaders)
Steve Jordan (Paul Schaeffer/D. Letterman)
William Kennedy (The Yellowjackets)
Rick Marotta
Harvey Mason (George Benson)
Rod Morganstein (Winger)
Keith Moon (The Who)
Carl Palmer (Emerson, Lake and Palmer)
Roxanne Petrucci (Vixen)
Neil Peart (Rush)
Jeff Porcaro (Toto)
Bernard Purdie (Aretha Franklin)
Danny Seraphine (Chicago)
Steve Smith (Journey/Vital Information)
Chester Thompson (Phil Collins)
Alex Van Halen (Van Halen)
Charlie Watts (The Rolling Stones)
Dave Weckl (Chick Corea)

Latin/Afro-Cuban/Salsa/ Brazillian/Reggae/World Beat

Carlos "Patato" Valdez
Ndugu (Leon Chancler)
Robby Ameen (Ruben Blades/Eddie Palmieri)
Carlton Barrett (Bob Marley)
Ray Barretto (Ray Barretto)
John Bergamo (Frank Zappa)
David Charles
Duduka Da Fonseca
Walfredo de los Reyes
Guilherme Franco
Gordon Gottlieb
Trilock Gurtu
Giovanni Hidalgo
Zakir Hussain (East Indian)
Montego Joe
Graham Lear (Santana)
Ray Mantilla
Airto Moriera (Flora Purim)
Babatunde Olatunji
Millie "P" (Tito Puente)
Chano Pozo
Tito Puente (Tito Puente)
Alla Raka (Ravi Shankar)
Dan Sabanovich
Poncho Sanchez
Mongo Santamaria (Mongo Santamaria)
Mike Shreve (Santana)
Jerry Steinholtz
Dom Um Romao
Glen Velez (Paul Winter)
Bob Weiner (Harry Belafonte/Hugh Masekela)

Drummers, continued

Jazz/Swing/Be-bop/Blues/Shuffle

Louis Bellson (Louis Bellson Explosion/Pearl Bailey)
Ed Blackwell (Ornette Coleman)
Tom Brechtlein (Chick Corea)
Mel Brown (Diana Ross)
Fred Buda (Boston Pops Orchestra)
Kenny Clarke (Miles Davis)
Jimmy Cobb (Miles Davis)
Keith Copeland (Billy Taylor, George Russell, Sam Jones)
Andrew Cyrille
Alan Dawson (Dave Brubeck/Booker Ervin)
Jack DeJohnette (Miles Davis/Pat Metheney)
Peter Donald (Toshiko Akiyoshi-Lew Tabakin)
Charles Dowd (Independent Artist)
Peter Erskine (Weather Report/Steps Ahead)
Susan Evans
Al Foster
Eddie Gladden
Bill Goodwin
Danny Gottlieb (Pat Matheny)
Eric Gravatt
Jake Hanna
Roy Haynes (Gary Burton)(Chick Corea)(T. Monk)
Louis Hayes ("Cannonball" Adderly)(Horace Silver)
Billy Higgins (Bobby Hutcherson/Lee Morgan)(Dexter Gordon)
Gary Hobbs (Stan Kenton)
Ralph Humphrey (Don Ellis)
"Papa" Jo Jones (Count Basie)
Philly Joe Jones (Miles Davis)
Harold Jones (Count Basie)
Elvin Jones (John Coltrane/McCoy Tyner)
Joe LaBarbara (Chuck Mangione)
Mel Lewis (Thad Jones-Mel Lewis Jazz Orchestra)
Victor Lewis (Stan Getz)
Shelley Mann (Bill Evans)
George Marsh (Denny Zietlin)
Eddie Marshall (Bobby Hutcherson)
Roy McCurdy (Sonny Rollins)
Joe Morrello (Dave Brubeck)
Bobby Moses (Gary Burton)
Paul Motian (Bill Evans)
Sonny Payne (Count Basie)
Buddy RIch (The Buddy RIch Big Band)
Max Roach (Clifford Brown)
Ed Shaughnessey (Doc Severensen "Tonight Show" Orchestra)
Marvin "Smitty" Smith (Dave Holland)
Ed Soph (Woody Herman Big Band)
Grady Tate (Wes Montgomery)
Art Taylor (John Coltrane)
Ed Thigpen (Milt Jackson, Oscar Peterson)
Jeff "Tain" Watts (Branford & Wynton Marsalis)
Lennie White (Freddie Hubbard/Woody Shaw)
Tony Williams (Miles Davis/Herbie Hancock)

Afro-Cuban SALSA Recording Artists (bandleaders) (a very incomplete list):

Ray Baretto
Ruben Blades
Willie Bobo (selected latin-jazz)
Willie
Celia Cruz
Willie Colon
Luis Enrique
Sal Ferreris (To Drive LA)
Dizzy Gillespie (selected latin-jazz)
Irakere
Johnny & Ray
Machito
Charlie Palmieri
Eddie Palmieri
Tito Puente
Tito Rodriguez
Ray Mantilla
Mongo Santamaria
Poncho Sanchez
Carlos Santana (selected pop latin-rock)
Car Tjader (selected latin-jazz)

Brazilian Recording Artists (bandleaders) (a very incomplete list):

Astred Gilberno
Gil Gilberto
Jose Gilberto
Amorio Carlos Jobin
Herbie Mann
Sergio Mendez and Brazil '77
Airto Moreira/Flora Purim
Milton Nascimento
Herneto Pascoal
Dom Um Ramao
Ellis Regina
Nana Vasconcelos

A List of Bass Players To Listen To (Essential Artists On The Cutting Edge of Bass Playing)

Rock/Pop/Funk/Fusion/Soul/R&B

Sting (The Police)
Victor Bailey (Weather Report)
Steve Baily (Yellow Jackets)
Jack Bruce (Cream)
Oscar Caraya (Spyro Gyra)
Stanley Clarke (Chick Corea & Return To Forever)
John Clayton
Jennifer Condos (Stevie Nicks)
Mark Egan (Pat Metheny)
John Entwhistle (Who)
Stu Hamm
Robert Hurst
Paul Jackson (Herbie Hancock)
Randy Jackson (Journey)
James Jamerson (Motown artists)
Jeremy Jermott (Aretha Franklin)
Gordon Johnson (Chuck Mangione)
Percy Jones (Brian Eno)
Carol Kaye (LA recording artists)
Tim Landers (Vital Information)
Will Lee (David Letterman)
Geddy Lee (Rush)
Michael Manring (Windham Hill)
Paul McCartney (Beatles)
Marcus Miller (Miles Davis)
Patrick O'Hearn (Frank Zappa)
Jaco Pastorius (Weather Report)
John Patitucci (Chick Corea)
John Paul Jones (Led Zeppelin)
Rocco Prestia (Tower Of Power)
Chuck Rainey
Noel Redding (Jimi Hendrix)
Benny Reitveld (Miles Davis)
Billy Sheehan (David Lee Roth)
Lee Sklar (Phil Collins)
Doug Stegmeyer (Billy Joel Band)
Bill Wyman (Rolling Stones)

Jazz/Swing/Be-bop/Blues/Shuffle

Ray Brown (Oscar Peterson)
Ron Carter (Herbie Hancock/Miles Davis)
Paul Chambers (Miles Davis)
Bob Cranshaw (session great)
Ray Drummond
Fred Frith
Jimmy Garrison (John Coltrane)
Eddie Gomez (McCoy Tyner)
Charlie Haden
Milt Hinton
Dave Holland
Chuck Isreals
Marc Johnson (Bill Evans)
Sam Jones (Sam Jones)
Norman "Dewey" Keenan (Count Basie)
Scott La Faro (Bill Evans)
Abraham Laboriel
James Leary (Bobby Hutcherson)
Christian McBride
Marcus Miller
Charlie Mingus (Charlie Mingus)
Charnette Moffett
George Mraz
Oscar Pettiford
Rufus Ried
Avery Sharpe (McCoy Tyner)
Slam Stewart
Steve Swallow (Gary Burton)
Leroy Vinegar
Miroslav Vitous (Chick Corea)
Tom Warrington
Eberhard Weber

Compact Disc and Video recording credits:

Charles Dowd,	Drums, Composer/Arranger
Forrest Moyer,	Electric and Acoustic Bass
with	
Don Latarski,	Electric Guitars
Fernel Lopez,	Percussions
Alan Tarpinian,	Percussions
Freddy Vilches,	Percussions
Steve Owen,	Saxophones
Gary Versace,	Acoustic Piano
Don Ross,	Recording Engineer
Mark Stafford,	Videographer
Sandy Feldstein,	Executive Producer
Charles Dowd,	Producer

Bass players, continued

Latin/Afro-Cuban/Salsa/Brazilian, Reggae/World-Beat

Barrett (Bob Marley, Peter Tosh)
Oscar Cartaya (Willie Colon)
Rob Fisher (Cal Tjader)
Lincoln Goines
Andy Gonzalez
Eddie "Gua Gua" Rivera
Eddie Gomez
Carol Coleman (King Creole)
Salvadore Cuevas (Ray Barretto), (Celia Cruz), (Willie Colon)
Bobby Rodriguez (Tito Puente), (Willie Colon), (Ruben Blades)
Ruben Rodriguez (Johnny & Ray)
Antonio Santaella (Celia Cruz)
Oscar De Leon (Oscar De Leon), (Luis Enrique), (Poncho Sanchez) , (Celia Cruz)
Keith Jones (Santana)

Afro–Cuban SALSA Recording Artists (bandleaders) (an incomplete list):
Ray Barretto
Ruben Blades
Willie Bobo (selected latin-jazz)
Willie Chirino
Celia Cruz
Willie Colon
Luis Enrique
Dizzy Gillespie (selected latin-jazz)
Irakere
Johnny & Ray
Machito
Charlie Palmieri
Eddie Palmieri
Tito Puente
Tito Rodriguez
Mongo Santamaria
Carlos Santana (selected pop latin-rock)
Cal Tjader (selected latin-jazz)

Brazilian Recording Artists (bandleaders)
(a very incomplete list)
Astrud Gilberto
Gil Gilberto
Joao Gilberto
Antonio Carlos Jobim
Herbie Mann
Sergio Mendez and Brazil '77
Airto Moreira/Flora Purim
Milton Nascimento
Hermeto Pascoal
Dom Um Ramao
Ellis Regina

Another master:
Gary Karr (Classical)

Essential Books And Videos For The Creative Drumset Player by Charles Dowd

Snare Drum Books on Technique and Reading

Morris Goldenberg	*Modern School for Snare Drum*	Chappell
Joe Morello	*Master Studies*	dist. Aebersold
George Lawrence Stone	*Stick Control*	George L. Stone

Drumset Books on Rock, Funk, Fusion, Soul, Rhythm and Blues and Pop Style

Chet DoBoe	*Advanced Funk Drumming*	dist. Drums Unlimited
Charles Dowd	*A Funky Primer For The Rock Drummer*	Alfred
Charles Dowd	*A Funky Thesaurus For the Rock Drummer*	Alfred
Steve Gadd	*Steve Gadd: Up Close*	W.B. Publications
David Garibaldi	*Future Sounds: Contemporary Drumset Concepts*	W.B. Publications
Steve Houghton/Tom Warrington	*Essential Styles*	Alfred
Murray Houliff	*The Fusion Drummer*	Alfred
Ralph Humphrey	*Even In the Odds*	C.L. Barnhouse
Rick Latham	*Advanced Funk Studies*	Rick Latham
Michael Snyder, edited by Charles Dowd	*Linear Drumming*	W.B. Publications

Drumset Books On Jazz, Swing, Be-Bop, Blues and Shuffle Styles

Roy Burns/Dick Grove	*Big Bad and Beautiful*	First Place Publications
Jim Chapin	*Advanced Techniques For The Modern Drummer*	Jim Chapin
Marvin Dahlgren/Elliot Fine	*Four Way Co-ordination*	Warner Bros. Publications
Alan Dawson/Don De Michael	*A Manual For The Modern Drummer*	Berklee Press
Jack Dejohnette/Charlie Perry	*The Art Of Modern Jazz Drumming*	distr. Aebersold
Charles Dowd	*The Jazz, Rock and Latin Sourcebook*	Warner Bros. Publications
Peter Erskine	*Drum Concepts And Techniques*	Hal Leonard
Steve Houghton	*Studio And Big Band Drumming*	C.L. Barnhouse
Mel Lewis	*It's Time For The Big Band Drummer*	Kendor
Magadini	*Rhythms For The Drumset*	Warner Bros. Publications
Joe Morello	*New Directions In Rhythm*	Ludwig
Ted Reed	*Syncopation For The Modern Drummer*	Ted Reed
Buddy Rich/Jim Nesbitt	*Inside Buddy Rich*	distr. Aebersold
John Riley	*Art of Bop Drumming*	Warner Bros. Publications
Bobby Rock	*Encyclopedia of Groove*	Warner Bros. Publications
J. Ramsey	*Art Blakey's - Jazz Messages*	Warner Bros. Publications
Ed Soph	*Essential Techniques For Drum Set, Bk. 1*	distr. Aebersold

Drumset Books on Latin, Afro-Cuban, Brazilian, Salsa, World-Beat and Reggae Styles

Duduka Da Fonseca/Bob Weiner	*Brazilian Rhythms For Drumset*	Warner Bros. Publications
Goines/Ameen	*Afro-Cuban Grooves For Bass And Drums*	Warner Bros. Publications
Malabe/Weiner	*Afro-Cuban Rhythms For Drumset*	Warner Bros. Publications
Walfredo de los Reyes	*Salsa Rock*	Alfred
Daniel Sabanovich	*Brazilian Percussion Manual*	Warner Bros. Publications
Royal Harrigan	*West African Rhythms for Drumset*	Warner Bros. Publications
Ed Uribe	*Essence of Brazilian Percussion*	Warner Bros. Publications

Drumset Books on Brushes Technique

Louis Bellson	*Contemporary Brush Techniques*	Alfred
Philly Joe Jones	*Brush Artistry*	Premier Drum Co.
Ed Thigpen	*The Sound Of Brushes*	distr. Aebersold

Drumset Videos on various contemporary styles of drumming

Horace Arnold/Ed Soph	*The Drum Set: A Musical Approach*	DCI
Louis Bellson	*The Musical Drummer*	DCI
Art Blakey	*Jazz In America*	Sony Video LP
Art Blakey	*Jazz Messages*	Warner Bros.
Terry Bozzio	*Solo Drums*	DCI
Charles Dowd	*The Jazz, Rock and Latin Sourcebook*	Warner Bros. Publications
Peter Erskine	*Everything Is Timekeeping, Vol I & II*	DCI
Steve Gadd	*In Session*	DCI
Steve Gadd	*Up Close*	DCI
Dave Garibaldi	*Tower of Groove*	Warner Bros. Publications
Elvin Jones	*Different Drummer*	DCI
Mel Lewis	*Jazz At The Smithsonian*	Sony Video LP
Bernard "Pretty" Purdie	*On Studio Drumming*	DCI
Buddy Rich	*Mr. Drums: Buddy Rich And His Band Live On King Street*	Sony Video LP
Max Roach	*In Concert/In Session*	distr. Aebersold
Ed Shaughnessey	*How To Be A Great Drummer*	DCI
Steve Smith	*Jazz/Rock Drumset, Parts I and II*	DCI
Dave Weckl	*Back To Basics*	DCI
Lennie White	*In Clinic*	DCI

Fake Books (collections of music: lead sheets, songs, tunes)

The World's Greatest Fake Book	Sher Music Co.
The New Real Book, Vol 1 & 2	Sher Music, distr. Aebersold
Ultimate Jazz Fake Book	distr. Aebersold
The Real Book, Vol. I: Fifth Edition; & Vol II	Independent manuscript distributors
Additional source of information: *Modern Drummer Magazine*	
World's Greatest Fake Book	Warner Bros. Publications

VIDEOS by Charles Dowd:

The *Jazz, Rock and Latin Sourcebook: 100 Grooves for Drums & Bass*	Warner Bros. Publications

BOOKS by Charles Dowd:

The Jazz, Rock and Latin Sourcebook	Warner Bros. Publications
Velocity Warmups for Jazz Vibraphone	Warner Bros. Publications
The Well-Tempered Timpanist	Warner Bros. Publications
LINEAR DRUMMING: A Creative Approach (Dowd editor) (Michael Snyder, author)	Warner Bros. Publications
Master Technique Builders for Snare Drum (Dowd, co-author) (Anthony Cirone, author)	Warner Bros. Publications
A Funky Primer for the Rock Drummer	Alfred Publishing Co. Inc.
A Funky Thesaurus for the Jazz-Rock Drummer	Alfred Publishing Co. Inc.

Essential Books And Videos For The Creative Bass Player by Charles Dowd
edited by Forrest Moyer

Classic Books on Technique and Reading for Acoustic Bass

Isaia Bille	*Nuovo Metodo Per Contrabbasso*	Ricordi, Milano, Italy
Gary Karr	*String Bass Method*	distr. Hartt School of Music
L. Montag	*Double Bass Method, Vol 1 - 5*	Musica Budapest
E. Nanny	*Complete Method for Double Bass, Vol 1, 2*	Alphonse La Duc
Rabbath	*New French Bass Method*	Alphonse La Duc
Franz Simandl	*New Method For The Double Bass*	Carl Fischer
Franz Simandl	*Thirty Etudes For The String Bass*	Carl Fischer
Storch/Hrabe	*Fifty Seven Studies for String Bass*	International

Electric Bass and Acoustic Bass Books

Rich Appleman	*Chord Studies For Electric Bass*	Berklee Press, Boston, MA
Ray Brown	*Ray Brown's Bass Method Book*	Ray Brown Music, Ltd.
Ron Carter/Sonny Stevens	*Ron Carter Bass Lines, No. 1, 2 & 3*	distr. Aebersold
Paul Chambers/James Stinnett	*The Music Of Paul Chambers*	Stinnett Music
Todd Coolman	*The Bass Tradition*	distr. Aebersold
C. Dowd/ed. Moyer	*The Jazz, Rock and Latin Sourcebook*	Warner Bros. Publications
Arn Evans	*The Bass Line Book*	distr. Aebersold
Steve Gilmore/Fred Boaden	*Jam Session Bass Lines*	distr. Aebersold
Goines/Ameen	*Afro-Cuban Grooves For Bass And Drums*	Warner Bros. Publications
Haslip	*Melodic Bass Library*	Warner Bros.
Joe Hubbard	*Basslines*	Amsco Pub./Music Sales Ltd.
James Jamerson/Dr. Licks	*Standing In The Shadows Of Motown*	distr. Hal Leonard
Carol Kaye	*Electric Bass Lines, No. 1,2,3,4,5*	Warner Bros.
Adam Novick	*Harmonics For Electric Bass*	Amsco Pub./distr. Music Sales Ltd.
Jaco Pastorius	*Modern Electric Bass* (revised edition)	Warner Bros. Publications
John Patitucci	*Electric Bass*	Warner Bros. Publicationsl
Oscar Pettiford/Nahrmann	*Oscar Pettiford Bass Solos*	distr. Aebersold
Scott Reed	*Left Hand Gymnastics For Electric Bass*	distr. Aebersold
Mike Richmond	*Modern Walking Bass Technique*	Ped Xing Music, Englewood, NJ
Chuck Rainey	*The Complete Electric Bass Player*	Amsco Pub.; distr. Music Sales Ltd.
Rufus Reid	*The Evolving Bassist*	distr. Studio P/R
Rufus Reid	*Evolving Upward*	distr. Studio P/R
Rufus Reid/Jamey Aebersold	*Rufus Reid Bass Lines*	Aebersold
Chuck Sher	*The Improviser's Bass Method*	Chuck Sher, San Francisco, CA
Jim Stinnett	*Creating Jazz Bass Lines*	distr. Aebersold
Tom Warrington/Steve Houghton	*Essential Styles For Bass And Drums*	Alfred
Wooten/Bailey	*Bass Extremes*	Warner Bros.

Compact Disc and Video recording credits:

Charles Dowd,	Drums, Composer/Arranger
Forrest Moyer,	Electric and Acoustic Bass
with	
Don Latarski,	Electric Guitars
Fernel Lopez,	Percussions
Alan Tarpinian,	Percussions
Freddy Vilches,	Percussions
Steve Owen,	Saxophones
Gary Versace,	Acoustic Piano
Don Ross,	Recording Engineer
Mark Stafford,	Videographer
Sandy Feldstein,	Executive Producer
Charles Dowd,	Producer